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THEATRICAL MANAGERS' ASSOCIATION.

Annual Meeting and Luncheon.

Over ninety members out of a total strength of a hundred and twenty attended the luncheon at the Royal Adelaide Galleries on the occasion of the thirtieth annual meeting of the Theatrical Managers' Association on Thursday, when Mr. Tom B. Davis, the president, occupied the chair.

Among those present at the luncheon were Sir George Dance, Sir Arthur Carlton, the Rt. Hon. Mr. Stephen Walsh, M.P., Mr. Collingwood Hughes, M.P., Mr. J. J. O'Neill, M.P., Mr. J. A. R. Cairns, Mr. Tom B. Davis, Mr. Walter Payne, O.B.E., Mr. R. H. Gillespie, Mr. J. M. Glover, Mr. Charles Watney, Mr. Cecil Barth, Mr. Robert Macdonald, Mr. William Bailey, Mr. Norman J. Norman, Mr. Walter Melville, Mr. Frederick Melville, Mr. T. C. Dagnall, Mr. E. Taylor Platt (secretary T.M.A.), Mr. H. Chance Newton, Mr. Oswald Cray, Mr. F. Littler (Royal Artillery, Woolwich), Mr. Fred Fredericks (Borough, Stratford), Mr. B. Blaiberg (Grand, Croydon), Mr. W. J. Andrews (Her Majesty's, Walsall), Mr. E. H. Bull (Grand, Wolverhampton), Mr. H. A. Bloomfield (Pavilion, Weston-super-Mare), Mr. H. Blackmore, Mr. J. E. B. Beaumont (Lyceum, Sheffield), Mr. Lionel Bute, Mrs. Dudley Bennett (Opera House, Coventry), Mr. Edgcumbe Brighten, Mr. Sydney Cooper (Lyceum, Newport, Mon.), Mr. A. J. Conelly, Mr. Otto Culling, Mr. Albert Douglass (Winter Gardens, New Brighton), Mr. S. C. Dorrill (New Theatre, Oxford), Mr. Peter Davey (King's, Southsea, Theatre Royal and Prince's, Portsmouth), Mr. Vincent Erne, Mr. and Mrs. E. Graham Falcon (County Theatre, Bedford, Theatre Royal, Inverness, and Grand, Luton), Mrs. Fryer, Mr. J. F. Graham, Mr. Reginald Highley (representing Messrs. Walls and Henson), Mr. and Mrs. J. Bannister Howard, Mr. A. F. Henderson, Mr. Guyton Heath, Mr. W. W. Kelly (Shakespeare, Liverpool), Mr. Murray King (Devonshire Park, Eastbourne), Mr. Lawson Lambert (Theatre Royal, Brighton), Mrs. Mouillot (Theatre Royal, Bournemouth, Grand, Southampton, Grand, Swansea, Palace, Westcliff), Mr. George T. Minshull (Theatre Royal and Lyceum, Edinburgh, Theatre Royal and King's, Glasgow), Mr. W. Morton (Grand and Alexandra, Hull), Mr. C. Macdona, Mr. Leslie Morton, Mr. Harold Neilson, Mr. and Mrs. E. C. Potter, Mr. and Mrs. H. W. Rowland (Gaiety, Hastings), Mr. Percy Rowland, Mr. E. C. Rogers, Mr. R. Redford (New Theatre, Cardiff), Mr. P. M. Selby (Opera House, Cork), Mr. C. E. Scutt, and Mr. Fred W. Wyndham (Court, Liverpool, Royal, Newcastle, and Royal, Nottingham).

Mr. Walter Payne, O.B.E., in proposing the "Theatrical Managers' Association" coupled with the name of the president, Mr Tom B. Davis, said that during the past year the T.M.A. had co-operated with the Society of West-End Theatre Managers, of which he is president, and the Entertainment Protection Association to bring about a better understanding in the public mind of the importance of the theatrical industry in this country. When the Entertainment Tax was imposed they were not regarded seriously as business men in the commercial sense, although they had as much capital at stake as those in more purely commercial enterprises, and thousands of artists depended on the successful operation of such capital. The Chancellor of the Exchequer, he mentioned, has told us that he is entirely in favour of the abolition of the Tax. He wished that Mr. J. M. Glover was a West-End manager, in order that his decided rhetorical gifts and powers of argument might be exercised on their behalf, with the full force of his woodwind, brass, and cymbals.

Right Man in Right Place.

"Mr. Tom B. Davis occupies an unenviable position, apparently," said Mr. Payne, "for he frequently has occasion to say 'My members are very difficult, and as some (specific) proposition involves money it makes them still more difficult!' He thinks it may be hard to get his members to agree, but he possibly adopts this attitude so that, after he has secured your concurrence, it may be more readily appreciated how his diplomacy has won all his 'difficult' members over to his view! I know you have got unbounded confidence in his tact, skill and judgment, and he is the right man in the right place. He may now be troubled by the thought that the speech he is presently going to make will be very much the same as the one he has made for the past ten years—make him do it for another ten!"

Mr. Tom B. Davis, in reply, said he once asked a member if he had enjoyed his lunch, and the latter replied: "Yes, the lunch was good, and so were some of the speeches, but yours was dull; you're inclined to be serious." Mr. Davis said he could not help taking the T.M.A., the parent association of the entertainment industry, formed thirty years ago, with Sir Henry Irving as president, very seriously. He believed that one of its first objects then was to protect music hall managers (laughter), and at a recent meeting he had heard

[*Photo, Knightsbridge Studios.*

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THEATRICAL MANAGERS' ASSOCIATION.

(Continued.)

Mr. Gillespie refer to variety as the lusty infant of the entertainment industry, rather inferring that the "legitimate" was not all it might be—still, variety theatres and circuits booked quite a few productions!

"Until two years ago," continued Mr. Davis, "I was actively engaged in management for twenty-five years, but in my time there was no entertainment tax, no chocolate restriction, daylight saving, broadcasting, cabarets, or, to any extent, cinemas. I must have been leading an ideal and peaceful existence, but didn't know it. I don't want to say too much about the entertainment tax, but Mr. Collingwood Hughes will tell you presently that the prospects of its removal are brighter than they have ever been.

Past Presidents.

This is the thirtieth anniversary of this Association, which had in its first years Sir Henry Irving, Sir Herbert Tree, and Mr. Cyril Maude as presidents, but subsequently the West-End theatre managers felt that they should have a society to represent them alone. The first thing I did was to treble the subscription, as funds are an essential accompaniment to enthusiasm, and I think we lost two members—to-day we represent 100 London and provincial theatres—our membership ranging from Inverness to Plymouth, but we must have still more members, or we may have to impose a levy! We occupy excellent offices in Shaftesbury-avenue, through the co-operation of the Society of West-End Theatre Managers, who share all expenses with us, including the secretary. Of course, to-day we do not speak of the theatres and halls as separate, or opposing entities, but act together in the common interest of the whole entertainment industry. During the war the Government never hesitated to appeal to the entertainment industry for co-operation — yet we were termed a 'luxury' industry, and were very unfairly treated subsequently when we made representations on the subject of the tax, and were not even afforded a hearing. To-day we are in the fortunate position of having a Chancellor of the Exchequer who appreciates the entertainment industry."

"The Daylight Saving Bill has become a menace to our business—it was brought into operation during the war to effect a necessary saving of fuel, and we agreed to it without a murmur, little realising that it was to become a permanency. You will remember Mr. McKenna said it was only to be a temporary measure. It was abandoned in Canada in 1921, in Portugal in 1922, and in Austria, and in France they have made repeated attempts to get rid of it. The summer time restriction was engineered by a mere handful of busybodies, but it will take a much more important organisation to undo it. Look at the success of trade unions—one man cannot get a case considered, but combined associations can put forward our representations, and by such means we may eventually get fair play."

The Villain of the Piece.

Mr. Collingwood Hughes, M.P., the Parliamentary Chairman of the Entertainment Tax Abolition League, said that on his left he was very pleased to have the Rt. Hon. Mr. Stephen Walsh, and, mentioning that this was their first personal meeting, said that he thought that he, Mr. Walsh, regarded him as the villain of the piece for agitating so frequently on the subject of the entertainment tax, which he regarded as injurious, stultifying and unfair. Mr. Hughes said that no question was ever put to him more frequently, and he had found that there was an increasing demand for the abolition of this impost on the pockets of the people. His sole object, and that of the E.T.A.L., was the total abolition of the tax, and any compromise was to be regarded as useless. In view of what happened on June 16 and 17 in the House of Commons, it was felt that the whole entertainment industry should be represented by some form of combination working with one policy and in one direction, and he was happy to say that this was now accomplished. He was no cheery optimist, but he had no hesitation to-day in saying that the prospect of the total abolition of the tax has never been more favourable than at the present time. "Both Mr. Walter Payne and Mr. Tom B. Davis," said Mr. Hughes, "have sounded the keynote of success—co-operation.

The Abolition of the Tax.

"Many of us have varying ideas of revision, reduction, or abolition, but we shall not cease our efforts until we have secured the latter." Their situation, he went on, re-

(*Continued on page 5*).

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H. W. ROWLAND'S BOOKING OFFICES
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
May 12, 19 (2 nights), June 2.
GAIETY THEATRE, HASTINGS.
May 21 (4 nights), June 16 (3 nights).
PLEASURE GARDENS, FOLKESTONE.
May 19, June 2, 9.
PALACE THEATRE, RAMSGATE.
April 7, May 19, June 9, 16, 23.
THEATRE ROYAL, WORTHING.
June 16, July 7, 14.
COUNTY THEATRE, BEDFORD.
April 14, 21.
GRAND THEATRE, LUTON.
April 14 (?), 21 (?).
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 16, Chandos-street, W.C.2. Regent 1178. Topobill, Estrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company, April 14, and 21.
Many thanks to several Managers for offers, but Big Attraction Wanted for Easter Week.
A. DOUGLASS.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

O'MARA OPERA COY., LTD.
Managing Director, Joseph O'Mara.
WANTED, Theatres.
NOW BOOKING AUTUMN, 1924, and SPRING, 1925.
Re Dates, Mat. C. Byrne.
Norfolk House, Laurence Pountney Hill, Cannon-street, London, E.C.
Letters only.

The Most Successful Comedies Touring.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 28, and some later dates. Spring fully booked.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS."
Easter Week and on.
"MARRIAGE BY INSTALMENTS."
March 31, May 5.
ARTHUR GIBBONS,
22, Fielding Road, W.4.

WANTED, Monday next, Scotland only, "Sinbad the Sailor" pantomime or "Ship Ahoy" revue.
Printing ready. Wire,
GALLIMORE, Pavilion, Wishaw.

WANTED, Good Theatres for "THE REAL STUFF" Revue, including George Hyam and Bert Symes. Vacant April 21 (between Leicester and Worcester), May 12 (follow Glasgow), and on.
A. E. SMITH, Metropole, Abertillery.

WANTED, Monday next, March 31, between Worcester and Wolverhampton, for
WARSAW & PERRY'S
Up-to-date Comedy Musical Production,
"THE REAL THING."
"THE REAL THING."
"THE REAL THING."
In Twelve Gorgeous Scenes.
STAR CAST
STAR CAST
of 20.
A REAL ATTRACTION.
Three heavy loads.
WANTED, MONDAY NEXT.
This week: Theatre Royal, Worcester.
Printing Ready.
Wire, H. A., 15, Middle-street.

WANTED, Monday next, Unexpectedly vacant.
"MISS CHIC OF CHICAGO" Revue.
Wire, ANNA KEMP, Hippo., Ripley, Derbyshire.

WANTED, Monday next, also April 14, 21,
The New Novelty Revue,
"BITS,"
in 8 pieces,
featuring Bob Beatty,
and full Star Cast.
Can be seen this week T.R., Barnsley.
Wires, TAYRY, Adelphi Theatre, Attercliffe, Sheffield.

B. I. PRODUCTIONS Offer
"ODDS AND ENDS,"
"ODDS AND ENDS,"
"ODDS AND ENDS,"
in Five Scenes.
Cast includes following Well-known Performers:
Tom Kelso, Ray Barry, Dainty Doris Benson, Jimmie Morelle, Eden and Eden, Jack Carrol, Edie George, Chris Henderson, The X-Rays, &c., &c.
WANTED, March 31, on, with exceptions.
Thanks for numerous offers.
Must have terms.
Wire, Wire, Wire, for March 31,
CLIFTON,
Hippodrome, Gt. Yarmouth.

NORMAN HOWARD
and Partners
(by arrangement with Drama Coterie, Ltd.), present
the Intensely Thrilling Play of Oriental Cunning,
"THE EYE OF SIVA,"
By SAX ROHMER.
With the Entire Magnificent Production and Effects from the New and Strand Theatres, London.
WANTED, APRIL 21 and JUNE 9, FIRST-CLASS THEATRES and MUSIC HALLS.
Once or Twice Nightly.
Apply, NORMAN HOWARD, 211, Piccadilly, London, W.1. (Regent 6060.)

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," Produced Feb. 25 at D.P.T., Eastbourne. Prior to West-End production. Unanimous opinion: A Big Winner.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, April 7, 28, also Aug. 25, Sept. 8, 15, 22, &c.

MRS. BRANDON-THOMAS'S COMPANY, "CHARLEY'S AUNT."
WANTED, September 8, 15, 22, 29.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 11 (Scotland), Sept. 8, 15, 22, 29.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, Theatres or Music Halls.

HORSFIELD, DAUNT and MITCHELSON REPERTORY PLAYERS.
March 31 (owing to O.H., Middlesbrough, closing),
to precede New, Cambridge, and T.R., Leeds.

"QUINNEYS."
(The successful Haymarket Theatre Production.)
April 14, 21, &c.

Repertory Seasons of Successful West-End Comedies, Farces, &c., can be arranged at First-class Theatres.

W. FOSTER HORSFIELD,
40, Shaftesbury-avenue, W.1.
Telephone: Regent 6750.

WANTED, Monday next, unexpectedly vacant, "Shavings" revue, including Dolly Ross, Joe Lewis, &c.; enormous success. Wire, WARBURTON, Court Theatre, Warrington.

WANTED, Monday next and April 7, THE FAMOUS FROLICS C.P.
Also Vacant May and June dates for Ireland. If your patrons want a change give them a concert party with plenty of comedy in it. Seven first-class Artists in a whirl of melody and mirth.
Shares, with guarantee only.
Wire, 103, Holloway-head, Birmingham.

WANTED, MONDAY NEXT.
MONDAY NEXT.
"BUZZ ALONG."
"BUZZ ALONG."
"BUZZ ALONG."
And book it.
3 Comedians and Full Star Cast.
Wire for Monday next, to
MAVIS, County, Shrewsbury,
or House address, 8, Marine-terrace.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

PALACE PIER, ST. LEONARDS.
WANTED, for Condensed Operas, May 12, week, "Maritana," "Il Trovatore," "Faust," Prima Donna that has played the parts, Bass-Baritone for Don José, Count, and Mephi., Contralto for Azzucena, Siebel, Lazzarillo, also Principal Tenor. All must be first-class artists of repute, otherwise useless. Apply, photos and terms, ENTERTAINMENT MANAGER.

WANTED, Artists who wish to fill odd weeks and can work on small stage. Send lowest terms to
CARLTON, Regent Picture House, Hounslow.

Famous Frolics C.P.
WANTED, for above, Artists, all lines, open Monday; good Pianist Ent. (transpose); low terms, till Whit.; good tour. Write, photos, full partics., TOM HOLMES, 108, Holloway Head, Birmingham.

WANTED, Strong Soprano Voice (Al Fresco). Apply, Box 498, "The Era."

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, smart Youths, Pianist, read at sight; Boy Comedian; Baritone, Tenor; must be over 15. Photos, age, particulars, to FARREN, 113, Long-street, Dordon, near Tamworth.

Cabaret work is to be all the rage.
WANTED, Dancers, to train to complete Cabaret Troupes. Call or write, MAUD GIBSON, 77, New Oxford-st., W.C.

ARTISTS' WANTS.

WANTED, Revue, or otherwise, LES RAYS, 2 ladies, gent., in harmony, dancing; extraordinary expen. ward.; elab. draperies if required; a sure success. 38, Brisbane-st., Kirkdale, Liverpool.

MUSIC HALL ARTISTS WANTED.

WANTED, Show Acts wishing to be booked, SAM HART, 24, Endymion-road, Brixton Hill.

WANTED, Horizontal Bars and Trapeze, or good Gymnastic Acts; other acts apply. TEXAS BILL, Post Restante, Belfast.

WANTED immediately, all kinds of Variety Acts. Write, COLISEUM THEATRE, Shoreham. Send terms and dates.

MUSIC HALL ARTISTS' WANTS.

WANTED, by IVAN BIANCHI, Haiwaian steel guitar expert, Monday and April 6; Haiwaian and popular melodies. Star, Ramsgate. Monday, Maida Vale 1998

MUSIC HALL ARTISTS' WANTS.

WANTED, April 21, 28, to follow Yarmouth.
NIGEL CELLSUS,
NIGEL CELLSUS,
the only chosen deputy to the late lamented Carl Hertz.
Carl Hertz.
Super magnificence and merry moments of magic. Four scenes, assistants, &c.
This, Empire, Murton, Durham.
Next, T.R., Hebburn-on-Tyne.

WANTED Known, PERCY CURRY, Comedian; liberty Monday; halls, revue; h. refs. Albion Hotel, Sunderland.

WANTED, Monday next, also April 7, by HADLEY HARMAN, Original Characteristic Comedian, a Misery Mover. Wire, 23, Acomb-street, Whitworth Park, Manchester.

WANTED, by W. H. BRAND, Eccentric Baritone, Monday; also April 7 and 14. Wire 27, Derbe-road, St. Annes-on-Sea, Lancs.

WANTED, April 7, 14, by TWO DANIELS. Novelty Comedians. B105, Sherbourne-road, Birmingham.

WANTED, Monday, March 31, MUSICAL MAPLES, in a Mirthquake of Melody. Enormous success.
This, Palace Theatre, Fleetwood.

CIRCUS ARTISTS' WANTS.

WANTED Known, WALTER ALLEN, Clown and Agouste, with good entrées and dresses; at lib. April 7, on. Address, 34a, Hayles-st., Southwark, S.E.11.

MUSICIANS WANTED.

WANTED, open April 14,
First-class Musical Director-Violinist.
Must be showman and able to fit to Pictures.
Permanency to suitable man.
Apply, stating salary and enclose references and photo (if possible), to
SUNDERLAND,
St. James's Picture House, Harrogate.
Good men only need apply.

WANTED, experienced, first-class Violinist, with library, as M.D. for cinema trio; 4½ hours daily, 6 days; open April 12. State fullest particulars and wages. GAIETY THEATRE, Plymouth.

WANTED, April 14, Mus. Dir. (Harmonium), valuable picture exp., extensive repertoire, for continuous cinema, Newcastle-on-Tyne. Letters only, C.C.C., 17, Shaftesbury-ave., W.1.

WANTED, good Rep. Call, Friday morning, 11 o'c., PICTURE HOUSE, 297, High-road, Leyton. No Sundays. (Stations, Leyton, Lon. Scot. and Lon. Nth.-Eastern).

WANTED, for the Queen's Cinema, Queen's-road, Bayswater, W., first-class Violinist (Leader), to deputise one day week; permanent. Call Wed. morning, with instrument, 11 o'clock. H. STEVENS, M.D.

WANTED, brilliant expd. Violin-Leader; cin.; evgs. only, £5 5s. Also Drummer-Tymps. &c. Also Orch. and Solo Pianist, 6 mats. and evgs., £5; males. State age, &c., by letters only, to 16, Berkeley-avenue, Victoria Park, Manchester.

WANTED, Leader (man), for cinema 12 miles from London; 6 evenings and 2 matinées; limelight solos required; no fittings. Lowest terms to ABBOTT, 47, Uxbridge-road, W. 'Phone: Hammersmith 2578.

WANTED, smart young Repetiteur Violinist (gent.), for seaside engagement. Apply personally, MAY WALTER ORCHESTRA, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Leader-Violinist; open Monday next; experienced in cinema work, revues, &c. Send terms to WILMOT CARLTON, Scala Theatre, Evesham.

WANTED by Harpist, Lady Violinist or Vocalist, for pitching; London; terms shares. Box 496, "The Era."

WANTED, Lady Violinistes and 'Cellistes for summer. Audition to-day, 2-4, 3 Bedford-street.

WANTED, Violinist (Repet.), Pavilion, Kensal Rise; evenings only; to open March 31. Apply, MUSICAL DIRECTOR.

GRAND THEATRE, LLANDUDNO.
WANTED, April 21 to 26.
Two Violins and Cornet.
SHEPHARD, 66, Pershore-road, Birmingham.

WANTED, Violinists and 'Cellists, to write to WILKINS, 37, Rothesay-road, Luton, for "Tunecmeter." Free trial.

WANTED, Flautist, commence Monday next; evenings only; no Sundays. MANAGER, Apollo Cinema, Wimbledon, S.W.19.

WANTED, TROMBONE PLAYERS FOR REVUE; MUST DOUBLE OTHER BRASS INSTRUMENTS. STATE SALARY AND FULL PARTICULARS TO LEO CUD, 43, DANEVILLE-ROAD, CAMBERWELL, S.E.

WANTED, for one week, commencing April 7; six nights, one matinée; Clarinet and Bass Players. Lowest inclusive terms to MUSICAL DIRECTOR, Lyceum, Ipswich.

WANTED, Saxophonist, one week, Easter, Yorks Coast; if suitable season to follow; first-class dance work, but must be capable of reading 'cello parts (light music only) when working lounge; smart appearance; double-handed preferred but not essential. State instruments and full particulars. No fancy prices, reasonable terms with comfort. Buskers please save our time. Apply, Box 475, "The Era."

WANTED, immediately, for Stage Band, Saxophone (soprano and alto or melody) and Drummer; must be first-class men; long tour. Full particulars, with terms, to JOE MORRISON, Hippo., Balham; next week, Hippo., Coventry.

WANTED, reliable lady 'Celliste; few weeks' deputy; café; 14 hrs. wkly.; open at once; lowest terms café only; good extra engts.; refs, age, photo. M. D., 28, Castle-street, Shrewsbury.

WANTED, first-class 'Cellist for Cinema (Trio); twice nightly and 2 mats.; open Monday next; must be experienced in standard works. Lowest terms, pars., MUS. DIR., 11, Priory-place, Chester.

WANTED, by Musical Director to meet lady Academy-trained Pianiste; English and Jewess, of a superior home; experience not required. Send photo, Box 477, "The Era."

BOURNEMOUTH ELECTRIC THEATRE.
WANTED, Orchestral and Solo Pipe Organist; must be thoroughly conversant with picture work; extemporiser and good sight reader essential; also able to take Piano when required; hours approximately 36 weekly; no Sundays. Apply to J. BRAVERY, Managing Director, stating terms and also names of last two employers.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.
WANTED Known, OPENINGS FOR ALL INSTRUMENTS.
The Stepping-stone to Success.

TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE YOU SHOULD HAVE A POLISHING-UP COURSE, TO GET WHICH YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU, 18, CECIL COURT, W.C., WHO ALSO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN DECENT ENGAGEMENTS WHEN PROFICIENT

THE LATEST CINEMA ARRANGEMENTS.

MUSIC LENT FOR HOME STUDIES.

FREE AUDITIONS every Morning from 10.30-12.30, AND ON Tuesday and Thursday EVENINGS, 5.30-8.30.

EXPERIENCED FULL ORCHESTRAS, QUARTETTES, TRIOS, AND SINGLE INSTRUMENTS SUPPLIED AT SHORT NOTICE.

GOOD DEPUTIES ALWAYS ON HAND. THE SEASON IS NOW APPROACHING US FOR SEASIDE AND COUNTRY ENGAGEMENTS.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2.
'Phone, Gerrard 1414.
Reg. L.C.C.

WANTED, Lady Pianist (orchestral). Apply Friday, between 5 and 6 p.m., MANAGER, King George's Cinema, East India Dock-road, Poplar.

WANTED, first-class Pianistes and 'Cellistes, for hotel engts.; long summer season. Box 501, "The Era."

WANTED, Pipe Organist, experienced in picture work or useless. Call Friday, after 5 o'clock, STREATHAM EMPIRE, 225, High-road, Streatham.

WANTED, Accompanist, in W. district, where advertiser (Comedian) could attend mornings or afternoons. Box 472, "The Era."

WANTED, Pianist-Organist (Reed) to deputise, Fridays; good extempor. IMPERIAL PICTURE PALACE, Rye-lane, Peckham, S.E.

WANTED, for small country cinema, near Bournemouth, first-class Pianist, who can fit pictures; continuous, 5 to 10, and one matinée. Lowest terms, VALENTINE, 145a, High-street, Watford.

WANTED, for Easter Week, expert Male Pianist; smart appearance essential; if satisfactory, season at Thanet hotel to follow. Audition Wednesday, 11-1. PARSONS, 113, Herne Hill-road, S.E.24.

HIPPODROME, WISBECH, CAMBS.
WANTED, Orchestral Pianist; opes Monday, April 7; continued performance; evenings only; one matinée (Saturday); one used to pictures and varieties; must be first-class man, and read anything. Apply, with references and terms, to HARRY BANCROFT, as above.

WANTED, Pianist and Vocalist, double turn preferred, for Smokeroom; refinement essential; live in; 4 weeks' comfortable engagement. Photo, &c., CARTER'S HOTEL, College-rd., Rothwham.

KINEMA, ST. LEONARDS-ON-SEA.
WANTED, first-class Orch. Pianist, April 7; 4½ hours daily; no Sundays; keen, alert musician required. State terms, pre. exp., to H. W. COUZENS, 28a High-street, Old Town, Eastbourne.

WANTED, Oboe, also Flute, age under 27, for Band, Royal Marines, Chatham Division; good prospects; Staff Band; no sea service. Address, LIEUT. C. HOBY (Mus. Doc., Oxon), Royal Marine Barracks, Chatham.

WANTED, experienced Dance Banjoist for sextette; keen, ambitious, and willing to rehearse; semi-professional. Also Alto Sax. Box 470, "The Era."

WANTED, about April 5, reliable Tympanist, Drums; Opera, M. Comedy, Revue; 6 months or longer; only experienced man of use. McCLEW, 44, Sagar-terrace, Fleetwood.

WANTED, for immediate engagement, Drummer; must be experienced in first-class cinema work; to open March 5; first-class Pianist, 'Cello, and Solo Trumpet. Apply, PAUL MOULDER'S ORCHESTRA, 31, Glenloch-rd., Belsize Park, N.W.3. 'Phone, Hampstead 6222.

WANTED, Ladies' Trio, Piano, Violin, and 'Cello (together or separate), Café, summer season, 8 weeks; 5 hours daily. Particulars and terms to MUS. DIR., 307, Bramhall-lane, Stockport.

WANTED, Violiniste, Pianiste, and 'Celliste, hotel engt.; seaside (North); open Whitsun; 4 months. Box 466, "The Era."

WANTED, Band of Four, Piano, Violin, Sax., Drums, able to play straight and dance, drummer doubling violin or 'cello if possible; seaside engagement, living in. Quote lowest terms to Box 476, "The Era."

WANTED, 2 Trios, Piano, Violin and 'Cello; Café and Picture House; seaside. Particulars to SIBBOLD-TREACY, 17, Willowfield-gardens, Belfast.

WANTED, Leader-Violinist, 'Cello and Piano, for pictures. Apply, with references and terms, to MUSICAL DIRECTOR, 9, Exchange-buildings, Stafford-road, Oakengates, Salop.

WANTED at once, Saxophonist, Banjoist, and Trumpeters; also 'Cellist, to double with Drums; must be young and smart. Apply, Box 497, "The Era."

HIPPODROME SUPER CINEMA, BOLTON.
WANTED, open April 7, first-class Leader-Soloist; experience and possess good tone. Organist, 2-manual Imperial Organ; 'Cellist, Soloist, possessing good tone; Drummer and Tympanist, with complete kit, of which give particulars. Nightly, 6.30 to 10.30; no Sundays. Only capable musicians entertained. Terms and refs. to MANAGER, as above.

WANTED, Musicians, also Manager, for Picture House, Edinburgh. State terms, &c. Apply, H. 8020, "Evening News," Edinburgh.

WANTED, first-class musicians, young and good appearance; must play dance and classical music. Box 478, "The Era."

WANTED, good Musicians (semi-professionals) interested to join first-class Co-operative Orchestra now forming, to give Concerts. Violin-Leader, Violinists, Solo 'Cellist, Oboe, 1st Cornet.
Orchestral audition to-morrow (Thursday), at 8 p.m. sharp, at St. Bride's Institute, Bride-lane, Blackfriars, London, E.C.
Apply to MR. LEON ARONOFF (Musical Director).

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Bus 28, 46, 31, or three minutes from Westbourne Park Station.
'Phone: Maida Vale 1882.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
holds Orchestral Classes daily for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.

Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

MUSICIANS WANTED TO REGISTER FOR ENGAGEMENTS NOW IN HAND.

MANAGERS PLEASE NOTE.
Join our successful Orchestral Classes now.
All communications to W. E. BOYCOTT.

RAIS ORCHESTRAL AND VARIETY AGENCY.

WANTED, for immediate engagements, the following tip-top instrumentalists for cinemas in London and provinces:—Four Violin Leaders, 5 Pianists, 4 'Cellists, 2 Organists, 2 Trombones, 2 Cornets, and 2 Repetiteurs. Call Wednesday and Thursday for audition.

NOTICE TO INSTRUMENTALISTS IN THE MIDLANDS.
We have a large amount of work in the Midlands, and would be glad if musicians in the Midlands would call at once for audition.
RAIS ORCHESTRAL AND VARIETY AGENCY,
48, Rupert-street, Shaftesbury-avenue, W.
'Phone: Regent 3037.

WANTED, for GRAND CINEMA, BANBURY, first-class Band; four or five musicians; Piano, Violin, 'Cello, Drums, and other. To open Monday next; evenings and two matinées; no Sundays; up-to-date library essential. Permanency to right players. Only musicians experienced at pictures apply, with full particulars, references, and salary required, direct to theatre, or A. REYNOLDS, 10, Campden Hill-mansions, Notting Hill, W. Trio also required for the PALACE CINEMA, SOUTHALL, to open April 7.

WANTED, for Liner Engt., Straight and Jazz Pianist, Violinist, Sax., to double 'Cello. Call, before 2.30, 126, Droop-st., Padd., W.10.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free.
1,500 pieces for sale, from 6d. each.
Join the Library and save money.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, Summer Session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and E flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 960.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED, good fox-trots, valses, and songs, for early publication. STRAND MUSIC CO., 203, Strand, W.C.2.

WANTED Known,
MOVIES LENDING LIBRARY.
Extensive and up-to-date repertoire. No repeats. Mons. and Thurs., 10 o'clock to 1. Or app. 88, Notting Hill-gate. Kens. 6604.

WANTED Known, HARRY WESTROP'S Music Lending Library, for cinemas, &c. The finest in London, including all the latest Tavans, suites, overtures, &c. Lowest terms, 158, Millfields-road, Clapton, E.5.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED, Musicians, all instruments, to Register for Engagements; town and country; no registration fee.
UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, S.W.2.

WANTED Known,
Hire your Music from the
UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-avenue, S.W.2. 'Phone: Regent 262.

WANTED Known. To Authors and Composers. Lyrics set; expert revision and advice. Publication arranged. PAUL ANDREW, Lyric-chambers, 27, Shaftesbury-avenue, W.1.

WANTED Known, Do You Compose? And perhaps find it difficult. If so, may I help you prepare your MS.? Melodies effectively harmonised, or arrangements revised at moderate fee. Prompt attention. Musicianly work. Write, A. E. HOLDAWAY, 30, Turret-grove, Clapham, London, S.W.4.

MUSICIANS' WANTS.

WANTED, Engt. by Mus. Directress (Violin), at lib.; late Trust House Hotels, Harries, Oxford-street, Christmas; ex. refs.; library; own orchestra if desired. VERNI, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, Engagement by MISS IVY GORDON, Musical Directress (Pianiste), fully exper., Hotel, Café, Cinema; 3½ years Queen's Hotel, Eastbourne; just concluded 12 months Oatlands Park Hotel, Weybridge; excel. refs.; extensive library; own Trio if desired. Add., 2, Wardo-avenue, Fulham, S.W.6.

MUSICIANS' WANTS.

MAURICE B. FRIEDMAN, R.I.M.S.,
(CONDUCTOR VIOLINIST),
MUSICAL DIRECTOR,
CORONATION SUPER CINEMA, MANOR PARK.

WANTED, to inform Proprietors and Managers of cinemas, hotels, seasides, &c., that after twelve months' engagement at above cinema, desiring change, I have resigned.

Maurice B. Friedman,
with his famous orchestra,
may be heard daily, except Fridays and Sundays, until May 10

63, Navarino-road, Dalston, E.8.
'Phone, Dalston 4014.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, engagement as Resident Mus. Dir. No objection to playing Oboe or Violin when travelling Mus. Dir. occupies chair. Terms to CONDUCTOR, 45, Waterloo-promenade, Nottingham.

WANTED, BY EXP. VIOLIN-LEADER M.D., PERM.; EXTENSIVE UP-TO-DATE LIBRARY; FITTING PICTURES A SPECIALITY. GOOD, POWERFUL TONE. CONSCIENTIOUS WORKER; WITH OR WITHOUT OWN PIANIST. DISTANCE NO OBJECT. K., 5, CLARENCE HOUSE, 204a, HIGH HOLBORN, W.C.1. 'PHONES, MUSEUM 4335, REGENT 4335.

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WANTED Known, Violinist (Musical Director) seeks change; Yorkshire or Midlands preferred. Inquire, PESSILIANO, Box 500, "The Era."

WANTED Known, Violinist, M. D., and Pianist (joint) desire change; cinema. Offers, inquiries, in confidence, Box 499, "The Era."

WANTED, by Violin-Cond.; can open Monday next; first-class refs.; just finished engt. here at West-End Cinema, Edinburgh; brilliant showman; musical nights and limelight solos featured; own library 2,000; any bus.; tour or res.; revue, café, or cinema; will give audition or deputise. All coms. to MONS. LEON MOREST, 12, Bryson-road, Edinburgh.

WANTED, by
Gentleman (30), ex-Captain, having the following qualifications:—
(1) First-class Conductor;
(2) Brilliant Pianist, in both dance and straight;
(3) Brilliant Organist;
(4) Moderate Violinist;
and who also possesses a real personality, and gets a "grip" of things, desires post as Conductor, Pianist-Conductor, or Organist in cinema or dance band; near London or seaside preferred. Salary second consideration for good class job.
KNIGHT, 60, Holmdale-road, N.W.6.

WANTED, engagement as Conductor (Baton) or Leader-Violin; any business; at lib. Monday; can provide Trio or full Orchestra; London only. HARRIGAN, 31, Stainsby-road, Poplar. 'Phone, East 5780.

WANTED, Engt. as Rep. or Leader (in London or Seaside) by young lady Violiniste; full experience any bus.; excellent references. "VIOLINISTE," 158, Clerkenwell-road, E.C.

WANTED, by Young Lady Violiniste-Rep., Engagement; 25s.; any district. H., 69, Fulham Park-gardens, Fulham.

WANTED, Engt. by Violinist; exp. rep.; cinema. Address, 129, Selhurst-road, S.E.25.

WANTED, engagement as Violin Repet. or Second; experienced; good tone; steady, reliable. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED, engagement, Rep. exp. Violinist. 17 Hornshay-street, Canterbury-road, Old Kent-road, S.E.15.

WANTED, Engagement by a young Violinist as Repet.; able to lead. VIOLINIST, 15, Marlow-mansions, Calvert-avenue, Shoreditch, E.2.

WANTED, engagement, Leader-Violiniste (lady), under Pianist-Director; thoroughly experienced cinema work; good tone and style. Box 458, "The Era."

WANTED Known, young lady Solo Leader Violiniste; absolutely first-class artist; experienced; open to accept summer engmt. Only best offers entertained. Box 465, "The Era."

WANTED, by Violinist-Leader or Rept. (lady); any business; excellent refs. 4, Terminus-road, Bexhill-on-Sea.

WANTED, by Leader-Violinist, seaside season engagement; excellent references. GERBOLA, Rosebrook, Orwell-road, Clacton-on-Sea.

WANTED Known, Solo Violinist and Leader of Westover, Bournemouth, 1919, and Solo Violinist and Leader 1920 to 1924, Palace, Oxford, Municipal Orchestra, Harrogate, and Bridlington, at liberty; an artist and a showman, who stands to play, list of solos, &c.; photo; good offers; town, seaside, or provinces. T. W. DEARLOVE, 97, Crampton-street, Newington Butts, London, S.E.

WANTED, by Leader-Violiniste, trained on Continent, keen musician. Engt. in good-class café or cinema; any distance; would deputise. The Bungalow, Arkley, High Barnet.

WANTED Known, Leader-Violinist at liberty; exp. cinema, café, or hotel; perm or season; can supply trio; brilliant showman. F. A. LEIGHTON, 79, Driffield-road, London, E.2.

WANTED, Engt. by brilliant Leader-Violin for April 7; now leading for No. 1 Touring Company; also Dep. Conductor; thoroughly reliable; 5 years' exper. all lines; picture work spec.; ex. refs. Box 459, "The Era."

WANTED, Engt. by Violiniste-Leader and Pianist (two), or Trio (Violin, Piano, and 'Cello); fully experienced; cinema, café, hotel; large up-to-date library; over 2,000; disengaged through hall closing; any distance; reasonable terms to M. D., 41, Woodview, Bradford, Yorks.

WANTED, Engt. by Leader-Violinist, Pictures; disengaged; experienced all work; town or seaside, hotel, dances. 31, Eccles-rd., Lavender Hill, S.W.

WANTED, by exp. Violinist (Leader); cinema, café, or dance; can start immed. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, engagement by smart first-class Violin-Leader; season or per.; any bus. Box 482, "The Era."

MUSICIANS' WANTS.

WANTED, deputy work by experienced lady Violinist. A. W., 53, Sheniey-road, Camberwell, S.E.5.

WANTED, Engt. by Violiniste, cinema, hotel, or café; good orchestral experience and solo repertoire. MARGARET DREWE, 85, Guilford-street, Russell-square, W.C.

WANTED, by Violiniste, summer engt. or perm.; exceptional fine tone and expression; talented Pianiste (Norwegian) would join; or separate; fine reader; S. or W. or S.W. of England preferred. VIOLINISTE, c/o Mrs. Paul Hardy, The Palace, Thorrington, Sussex.

WANTED, by Violiniste, combined entertainer, and pianiste; both young; engagement; exp.; restaurant, hotel; any bus.; terms mod. Pianiste can be engaged separately. 26, Guildford-rd., South Lambeth-rd., S.W.8.

WANTED, Engt. by experienced Violiniste; café or hotel. FLORA M. SEEX, 2, Quantock-rd., Weston-s.-Mare.

WANTED, Engagement by thoroughly experienced lady violiniste; variety, musical comedy, pictures; broad, powerful tone; highest references; seaside preferred. MABEL HOWELLS, Archery, Bathurst-st., Hyde Park, W.2.

WANTED, by young lady Violiniste, London engagement only, to gain orchestral experience; small salary. VIOLINISTE, 11, Prah-road, Finsbury Park, N.4.

WANTED, by Violiniste; long exp.; any distance; hotel, café, pictures. Library. Fair offers Box 492, "The Era."

WANTED, Engt. by first-class Violiniste and Orchestral Pianiste (ladies); brilliant artists; smart and refined; large library, F.O.; café or cinema; coast preferred; any distance. Box 483, "The Era."

WANTED, by Violiniste (Lady), Orch. Engt.; seaside, rance, orch., or concert work; Rept. or Second Violin. Box 502, "The Era."

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. Box 408, "The Era."

WANTED, by first-class Solo and Orchestral Violinist, late Scottish Orchestra, summer engagement; late June till mid-September. Box 441, "The Era."

WANTED, by Violinist (22), permanent engagement; Second or Repet.; £2 10s. per week. R. ANDERTON, junr., 33, Elswick-avenue, Deane, Bolton, Lancs.

WANTED, engagement by experienced Violinist; theatre, cinema, or open for season; good references. Write, Box 468, "The Era."

WANTED Known, Violinist, young and smart, disengaged for dance or café; thoroughly experienced. Apply, W. H., 5, Oakley-square, N.W.1.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engagement, Violinist; Trio if required; good library; open at once. VIOLINIST, "Futurist," Rhyl, N. Wales.

WANTED, by excellent fluent Violinist, Post in Cinema; would accept moderate or small salary; evenings only preferred; interview London any time. Box 491, "The Era."

WANTED, Engt. by exp. Violinist in cinema; trio or rep. VIOLIN, 43, Surrey-street, Brighton.

WANTED, Deputising Cinema, by good exp. Violinist. K., 11-12, Poland House, 167, Oxford-st., W.

WANTED, by Violinist, engagement in Devon in Cinema, Café, Hotel, or Orchestra; experienced (or Trio).
THISTLEWOOD,
84, Ryland-rd., Birmingham.

WANTED, Engts. in well-known dance band or night club, &c., by exp. Violinist; expenses only for permanency. Box 490, "The Era."

WANTED, dance work by exp. Syncopated Violinist; join good band; deputise, &c. A. MORRIS, 92, High-road, W.4.

WANTED, cinema engagement by Violinist and Pianist-Organist; joint or single; perfect fitting; experienced; moderate. S., 111, Arlington-road, N.W.1.

WANTED Known, Trumpet player, first-class (with all mute effects); would like change; L.R.A.M. for Trumpet playing; very smart appearance; tip-top London or suburbs offers only to Box 388, "The Era."

WANTED, Engagement by Solo Cornet; thoroughly experienced; any business. F. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

WANTED, by first-class Cornet Player and Dance Drummer, change; seaside engagement; dance work. L. ELDRIDGE 31, Bourdon-road, Anerley.

WANTED, Engt. by Solo Cornet; exp. var., revue, &c.; last sit. 5 years. WALKER, 8, Shawclough-road, Rochdale, Lancs.

WANTED, by first-class Cornet, Engagement; thorough musician; can double baby trombone; also conduct. ERNIE DRAYCOTT, "Fags" revue, Hippodrome, Richmond, Surrey.

WANTED Known, Clarinet (cinema), Banjoline (dance work); ex-Guards; only West-End terms accepted. 36, Dorset-street, W.1.

WANTED, Engt. by Clarinet; any bus., any distance; either pitch; reliable. CLARINET, 3, Grove-terrace, Camp-rd., Leeds.

WANTED, by good Clarinet, permanency, or will deputise; sharp or flat pitch; any bus. CLARINET, 48, Malham-road, Forest Hill, S.E.23.

WANTED, Engagement by Clarinet; season or perm.; any business; ex. refs. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED, engagement by lady Double Bass; any business; long references; good tone; worker. Box 486, "The Era."

WANTED, Engagement by experienced Double Bass; reliable; good references; any business. BASS, 6, Australian-cottages, Addlestone, Surrey.

WANTED, Engagement by Double Bass; good. H. JONES, 35, College-place, Camden Town.

WANTED, Engagement by experienced Double Bass; perm. or dep. CAMBI, 15, Dewsbury-rd., Dollis Hill, London, N.W.10.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8.

MUSICIANS' WANTS.

WANTED, Engagement by Bassoon; 9 years' Army experience. 19, Oswald-road, Southall, Middlesex.

WANTED, Permanency by expd. Bassoon; office or works; any business. A. C., 15, Moffat-rd., S.W.17.

WANTED, Engagement by first-class Bombardon (combine double bass); experienced; any business; late Bournemouth and Blackpool orchs. HEATH, Vine Cottage, Milnthorpe, Westmorland.

WANTED, engagement by experienced Trombone; good ref.; good soloist; any business. Address, HOLLAND, 39, Norwood-street, Dalton Brook, Rotherham.

WANTED, by HARRY WEEKES, Summer Engagement.
SAXOPHONE AND BANJO.
81, Queen's-road, Croydon.

WANTED Known, Saxophone Soloist, brilliant, expert performer (according to Press and critics); good tone; reading, memorise, transpose, &c.; fully exp.; stage, dance, orch., and all lines, requires good Perm. or Season. SAXOPHONIST, P.A., "Burwood," Highland-grove, Worksop.

WANTED, Engt. by smart, young E flat alto Saxophonist, doubling Oboe and Clarinet; seaside preferred. Box 462, "The Era."

WANTED, Engt. by Alto Sax., doubling Piano; town, country; odd or perm. 138, Thanet-house, Thanet-street, King's Cross, W.C.1.

WANTED, by Soprano and Tenor Saxophone, doubling Violin, engagement; revue or dance; young; showman. H. S., 17, Sterndale-rd., Brook Green, W.14.

WANTED Known, smart young C Melody and B-flat Soprano Sax., from well-known Palais de Danse, shortly vacant for Engagement; seaside, revue, &c.; good sight reader. 11, Mona-road, S.E.15.

WANTED, Engagement by Solo E-flat Alto Saxophone Player, doubling Solo Clarinet, Oboe, B-flat Saxophone, B-flat Bass Clarinet; great tenor vocalist; any class of work; straight or jazz. Apply, JOHNSON, 52, High-street, Acton, W.3. Telephone: Chiswick 475.

WANTED, Engt., E flat alto Sax., low pitch; amateur; small fee for experience. Box 485, "The Era."

WANTED Known, live Jazz Saxophonist, alto and soprano, has immed. vacs.; town or away. Box 484, "The Era."

WANTED, Engagement by 'Celliste; thoroughly experienced; Hotel, Café, or evening Cinema; London or Seaside. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED, Engt. by thoroughly exp. 'Celliste; good tone; London or suburbs; excellent references; cinema preferred. Box 469, "The Era."

WANTED, engagement as 'Cellist; 15 years' experience in cinema and concert bus.; season or perm. Terms, apply to 'CELLIST, 16, Elmville-avenue, Dean-road, Scarborough.

WANTED, by fully-experienced 'Cellist, Engt. in café or cinema; good refs., including present engt. 6, Merlin-grove, Smithills, Bolton.

WANTED, by experienced, reliable 'Cellist (gent.), Cinema Engagement, evenings only; town or suburbs. Write, G. G., 46, Mayford-rd., Wandsworth Common. 'Phone: Battersea 265.

WANTED, Professional Experience by 'Cellist; London or sub.; small salary. Please write, Box 471, "The Era."

WANTED Known, London 'Cellist, disengaged; experienced. Apply, Box 432, "The Era."

WANTED, Engagement by 'Cellist; exper. Cinema, or any bus.; powerful tone; good reader; young. 'CELLIST, 2, James-lane, Leyton.

WANTED Known, 'Cellist disengaged; good tone; selected library; would deputise. 48, Trinity-square, S.E.1.

WANTED Known, 'Cellist, experienced, good tone, at liberty. WILLIAMS, 22, Crewe-street, Chester.

WANTED, by first-class 'Cellist, doubling E flat alto sax., permanent engt.; excellent references. Box 481, "The Era."

WANTED, engagement by Viola or Trombone or could double; late Moody-Manners Opera Co. H. ALLEN, 2, Cotham-vale, Bristol.

WANTED Known, first-class Oboeist (either pitch) disengaged April 5; experienced all lines; refer management. ALBERT BARRETT, Palace, Salford.

WANTED, Engt. by reliable and thoroughly experienced Oboeist; season or perm.; any business; any distance; good references; sober. Box 463, "The Era."

WANTED, engagement, Oboeist; 15 years' experience; late Hippodrome, St. Helens, and Band, 8th Division, 1915; would re-enlist. A. LOTT, 166, St. Mary's-road, Tonbridge.

WANTED Known, Oboeist seeks Engagement; either pitch; highest refs.; any business; distance no object. 79, Balfour-road, Brighton.

WANTED Known, Flautist; any business, M.U., desirous also of booking Summer Engagement; orchestral or military. W. R. MUGGERIDGE, 8, Heathview-road, Thornton Heath, Surrey.

WANTED, by Flautist, permanent Engt. or summer shop. State terms. FLAUTIST, 5, North Bridge-street, Sunderland.

WANTED, Engagement by Flautist, summer or permanency; good refs. 20, Fern Bank, Nelson, Lancs.

WANTED, Engt. by exp. first-class Flautist; perm., season, &c.; exc. refs.; terms moderate. FLAUTIST, 46, Manor-park, Lee, S.E.13.

WANTED Known, Engagement as Organist in cinema; pipe or reed; solo or orchestral; long experience; London or suburbs preferred. E. CRIMP, 16, Lodge-drive, Palmer's Green, N.W.9.

WANTED, by first-class Organist, A.R.C.O., Solo or Orchestral; exp. Tavan, Alder, &c., change; excellent London and provincial refs.; good sight reader. Box 464, "The Era."

WANTED Known, Mustelist and Pipe Organist, 3 mnl., with full knowledge of Tavans and Mouton; brass and woodwind, cues and cadenzas played with fluency and clarity; big library; harmonium drawling tabooed; able to lead; Piano-Conductor or Soloist; London or Birmingham preferred. 13, Hamstree-road, Handsworth Birmingham.

WANTED, by Pianiste, fine reader (expert stenographer), engagement in cinema. C., 180, Leander-road, Brixton-hill, S.W.

WANTED, by Pianiste, work; sight reading, accompaniste; would deputise. 23, Russell-chambers, W.C.1. 'Phone 7919 Museum.

MUSICIANS' WANTS.

WANTED, by Orchestral Pianiste; thoroughly experienced picture and hotel work; re-engagement, March 31 or later; town or provinces. H. B., 5, Clifton-place, Brighton.

WANTED, Engagement as Relief Pianiste; good library; West-End experience; just finished two years' engagement; would deputise. Per. address, BETTY SOLOMONS, 62, High-street, Plaistow, E.13. 'Phone: East 5537.

WANTED, by MISS FRANCES SQUIRE, experienced Orchestral Pianiste, Engt.; hotel or restaurant. 54, Sutherland-avenue, Maida Vale, W.9.

WANTED Known, brilliant Orchestral Pianiste desires re-engagement in Kent (coast preferred); 7 yrs.' experience Cinema and Variety; London and provinces; ex. refs.; M.U. All coms., PIANISTE, 8, Alphington-street, Exeter.

WANTED, permanent engagement by Orchestral and Solo Pianiste in Theatre, Music Hall, Cinema or Hotel; thoroughly experienced; highest references. MISS LIZZIE SPEARING, M.U., 9, Ashburnham-road, Bedford, Beds.

WANTED Known, MISS VIOLET FOSTER, Cinema Pianiste; now disengaged; town or country. 13, Romola-rd., Norwood-rd., S.E.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17 Stowe-rd., Shepherd's Bush, W.12.

WANTED, Engagement by Pianiste and Violiniste (ladies); cinema or café; library; references; experience. PIANISTE, c/o Baker, Broadoak, Newnham, Glos.

WANTED, Engt. by thoroughly experienced Orch. Pianiste or Deputising in London cinema, hotel, or restaurant. 8, New Quebec-st., Portman-square, W.1

TO MUSICAL DIRECTORS.
WANTED Known, thoro. exp. Orch. Pianiste, deputising two days weekly London cinemas, desires one more day; Tavan, Symph., &c.; quick Segue; strong player. PIANISTE, Hornsey 4156 (closed 1 o'clock Thurs.).

WANTED, BY PIANISTE, WITH PERSONALITY; CINEMA, CAFE, OR DANCE WORK; ORCHESTRAL OR OTHERWISE; ONLY FIRST-CLASS OFFERS. AUDITION OR INTERVIEW WITH PLEASURE. PIANISTE, 29, ST. AUGUSTINE'S-RD., CAMDEN-SQUARE N.W.1.

WANTED, exp. Orchestral Pianiste, disengaged through disappointment, cinema deputising. Write, PIANISTE, 114, Elsley-road, Lavender-hill, Battersea, S.W.11.

WANTED, by Orchestral Pianiste, lady, deputise, or perm.; London or sub.; exp. cinema. PIANISTE, 500, Fulham-road, Walham Green S.W.6.

WANTED, by exp. Orch. Pianiste, Tavans, &c. 137, Haslingden Old-road, Rawtenstall, Lancs.

WANTED, summer engagement by lady Flautiste; high or low pitch; exp. all lines. AIDA GASCOYNE, 128, Georgiana-street Bury, Lancs.

WANTED, by brilliant Solo Pianiste, engagement as Soloist or Solo Accompanist; concerts, music hall act, &c. First-class Press notices from English and Continental concerts. PIANISTE, 30, Hilldrop-road, N.7.

WANTED, Engagement in hotel, café, &c., by an exper. and Solo Pianiste. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED, by exp. Orch. Pianiste; café, hotel, or cinema; any distance; straight and dance work. Box 493, "The Era."

WANTED, Easter Engagement by brilliant Orch. and Solo Pianiste; experienced straight and jazz work. Box 494, "The Era."

WANTED, Engt. by exp. Cinema Pianiste, rel.ef. orch., or solo; library if required; would deputise. A. B., 314, City-road, E.C.1.

WANTED, Engt., exp. Orchestral Pianist; good mezzo voice; ext. library. MISS E., 163, Trentham-street, S.W.18.

WANTED, by experienced Lady Relief Pianist, Engagement; London only. D. V., 41, Ranelagh-road, Paddington, London, W.2.

WANTED, Engagement by Relief Pianist, Soloist and Organist; can open immediately. Apply, LADY PIANIST, 32, Josephine-avenue, Brixton Hill, S.W.

WANTED, engagement by experienced Dance Pianist; willing to join band. A. JENNINGS, 21, Mayfield-avenue, Chiswick, W.4.

WANTED, Engagement by first-class Pianiste (L.R.A.M.), Hotel, Café, or Cinema; town or country; would deputise. Box 452, "The Era."

WANTED, Engt. by first-class Pianist; dances, hotel, or café; refined, versatile Vocalist, and Showman. H. A. S., 421, Wightman-road, Hornsey, N.8.

WANTED, Engt. by Relief Pianist. M. D., 7, Ashness-road, Battersea-rise, Clapham Junction, S.W.11.

WANTED Known, HENRY M. ELLIS, expert Accomp., Orch. Pianist, for vacant dates. 111, Grayshott-road, S.W.11.

WANTED, by gentleman, brilliant Pianist and Entertainer, engagement with concert party. KNIGHT, 60, Holmdale-road, N.W.6.

WANTED, by gentleman, brilliant Pianist, engagements with dance band, in or round London; can double Jazz Drummer or Violin. KNIGHT, 60, Holmdale-road, N.W.6.

WANTED Known, Orchestral Pianist, Mustel Organist; 7 years' first-class experience best cinemas. A. J., 80, Portland-road, Holland Park, W.

WANTED, Engt. by exp. Dance Pianist, doubling Alto Sax.; town, country; odd or perm. 138, Thanet-house, Thanet-street, King's Cross, W.C.1.

WANTED Known, Pianist and Violiniste, both double-handed; ex. any business; jointly or singly; good library; can open immediately.

Write, E. BEST, 31, Albion-rd., Dalston, or 'Phone Dalston 2993.

WANTED, Engagement (joint) by first-class Pianist (Conductor) and Violiniste; thor. exper. in all lines; any business; could provide season orchestra for small seaside town; extensive and up-to-date library. PIANIST, 14, Malvern-road, Weston-super-Mare.

WANTED, by thoroughly experienced Orchestral Pianist, Engagement in cinema. PIANIST, 1, Houghton-place, Mornington-crescent.

WANTED, by Pianist, exp. sight reader, Engagement, Cinema or Var.; Cue Pictures. Box 488, "The Era."

WANTED, Engagement by Orchestra Pianist, expd. any business; sight reader. 5, Gt. Ormond-st., W.C.

MUSICIANS' WANTS.

WANTED Known. HERBERT E. JAMES, Pianist, known to the profession as Bert James, member of M.U. and L.O.A., is in no way connected with advertisement in last week's edition of first-class dance band, including Bert James, London's Premier Pianist.
All communications to permanent address, 50, Richmond-rd., Shepherd's Bush, W.12.

WANTED, engagement by first-class Solo and Orchestral Harpist, late Symphony Orchestra; cinema, café, &c.; brilliant soloist. HARPIST, Box 487, "The Era."

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full, correct chords; doubling Alto Sax.; own parts. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, Engt. by Banjoist, doubling Trombone; any bus.; now finishing 2 seasons' engt.; young and smart; vocal. BANJOIST, Lounge Café, Promenade, Bridlington.

WANTED, audition by tip-top tenor Banjoist, doubling Soprano Sax.; good reader from Banjo or other parts; understands the business. 110, Munton-rd., S.E.17.

WANTED, by Banjoist - Violinist (young), engts., odd or per.; suburbs prefd.; consider any offer; whole band if reqd. Reasonable terms. Box 473, "The Era."

WANTED Known, rel. expd. Banjoist, doub. Alto Sax.; vac. for odd dates or perm. BANJO, 9a, Sutton bldgs., S.W.3.

WANTED, Engt., expert Dance Banjoist; exp., young, smart appearance; ex. sight reader; just terminated winter engt. H. F. GREY, 24, Maidavale, W.9.

WANTED, by Banjo Vcc., Dance or Revue; good exp. and ref. J. B., 7, Kingsley-place, Stanford-rd., Kensington, W.

WANTED Known, lady Tympanist and Drummer is open to accept engagement; thor. exp.; any bus. Box 358, "The Era."

WANTED, by lady jazz drummer, further experience; terms moderate. Box 362, "The Era."

WANTED, engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone, Holborn 2622.

WANTED Known, first-class Double Drummer, at lib. now; full kit; any business (London or near). 36, Elm-grove, Hammersmith.

WANTED, Engt. by Drums, Tymps., all effects; experienced. 134, Block F, Roth-dwellings, Thrawl-street, Commercial-street, E.1.

WANTED, Engt. by good, smart Double Drummer; play Tymps. if provided; any bus.; ex. refs.; straight or jazz. SULLIVAN, 20, East-street, Weymouth.

WANTED, Engts. by first-class Dance Drummer; reader; refined; smart. 'Phone, Hammersmith 2286; or, 78, Church road, Barnes.

WANTED, Engt. by good, smart Jazz Drummer; elaborate kit. FOSTER, 150, Jubilee-street, London, E.1.

WANTED, by Dance Drummer, Summer Season Engagement. CLARK, 48, Limes-avenue, New Southgate, N. 'Phone: Holborn 2622.

WANTED Known, Drummer Vacant; 4 straight or dance; moderate terms; can supply dance band. 8, Rigault-road, Fulham, S.W.6.

WANTED, by Jazz Drummer, Engagements; first-class professional outfit. G., 23, Chiddingstone-street, Fulham, S.W.6.

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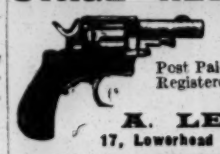

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The British Empire Shakespeare Society, South-East London branch, gave very creditable performances of "The Merry Wives of Windsor" at the Hamilton Hall, Forest Hill. The production reflected much credit on Mr. Roderick Eagle, who also gave a very good performance as Sir John Falstaff. Mr. Harold Golding, as Ford, and Mr. George Wood, as Page, were also satisfactory. Mr. Ernest Worseldine, as Dr. Caius, and Mr. Philip Falkner, as the Garter Inn Host, both gave capital character studies. On Friday Miss Eva M. Eagle, as Mistress Ford, made a big hit, as did Miss Katharine Anderson, as Mistress Page. Miss Dorothy Mittell, as Mrs. Quickly, deserves praise for her delineation of a none too easy character. The "Fairies" in the last act danced delightfully.

ST. HELENS A.D.S.

The St. Helens Amateur Dramatic Society made its début recently at the Theatre Royal and Opera House in aid of the St. Helens Hospital (new Maternity Block) Most of the cast are also members of the St. Helens Operatic Socity, and their well-known ability in musical comedy lent additional interest to their incursion into the dramatic art. "Jane" was the piece chosen. The audience thoroughly enjoyed the clever delineation by Mr. James E. Stewart of the debonair spendthrift Charles Shackleton, and in his many embarrassing situations and amusing subterfuges its spontaneity was quite refreshing. The natural and restrained acting of Mr. Wilson Nicholson as Mr. Kershaw was much appreciated. The William Tipson of Mr. W. Milnes was exceedingly droll. The name-part was taken by Miss Doris Gee in a most vivacious and sparkling manner. Mrs. W. Milne rendered effective help in the character of Mrs. Chadwick; and Mrs. Arthur Waywell made a shy but attractive Lucy Norton. Mr. and Mrs. Pixton were perfect little character sketches as portrayed by Mr. and Mrs. Harry E. Johnson. Mr. Herman E. Groves' Buttons was a very free and easy young man indeed. Dr. Eric Reid, under whose supervision the play was produced, is to be congratulated upon the result's. The proceeds amounted to over £130.

"YES, UNCLE," AT CIRENCESTER.

At the Bingham Hall the Cricket Club Operatic Society presented their twentieth performance, the selection this year being the musical farce "Yes, Uncle." The performance was considerably above amateur standard, Miss Molly Higgs giving a very artistic presentment of Joan Stark; while Miss Aileen Grace made the most of the vivacious widow, Mrs. Mannering, her singing of "Widows Are Wonderful" being a decided hit. The society was fortunate in securing the experienced assistance of Mrs. Thurtle-Page, whose dramatic rendnring of the rôle of Lolita was an outstanding feature, her fine vocalism being well displayed in her song "Beware." Miss Dorothy Kitley played and sang the soubrette, Nichette, in a piquant style. M. Georges Pigache was a very efficient exponent of the flirtatious artist, G. B. Stark, and Uncle Brabazon was well portrayed by Mr. Martin Lewis. Mr. J. S. Lawson was well suited as Lucien Gapour, his excellent voice being finely exploited in his three numbers. Diablo Casablanca, the ex-President of San Diego, was safely entrusted to Mr. W. C. Paternoster. Mr. Sydney Boulton made the very most of his opportunity as Bobby Summers, and kept the fun at top speed all through. An attractive chorus was well drilled by Mr. Harold Kimberley (the producer) and Mr. A. H. Gibbons (musical director).

SWINDON A.M. AND D.S.

This society is scarcely twelve months old, and its productions will benefit by more attention to dialogue and "walk." Apart from a weakness in these respects, the presentation of "The Rose of Persia" at the Swindon Empire was very creditable. The Yussuf of Mr. Charles Finn and the Rose-in-Bloom of Miss Sybil Hewitt were both well voiced and acted, and Mr. Arthur Ford's Hassan was very capably interpreted, in conjunction with Mrs. Jack Lawrence as Dancing Sunbeam. Very praiseworthy assistance was given by the rest of the cast and a well-balanced chorus, not to mention some excellent orchestral work under the baton of Mr. J. J. Gale, A.R.C.O. Mrs. A. Gillmore's work as balletmistress was very effective. At the final performance presentations were made to Mr. F. F. Gossling and Mr. A. W. J. Peck, hon. secretary and assistant secretary respectively, to the producer and musical director, as well as to all the principals.

'MIDSUMMER NIGHT'S DREAM" At Glasgow.

Mr. A. Parry Gunn's annual productions at Hengler's Circus are now looked forward to as a notable event in the theatrical year, and in choosing Shakespeare's fairy play, and staging it with all the resources of modern dramatic art, while at the same time relying on curtains and a backcloth for scenic effects, Mr. Parry Gunn has again rendered a service to the playgoing public. Mendelssohn's music was given by a special orchestra, but none of the songs were sung, the words being spoken as in the text of the play. There were several most enjoyable choruses, however. A number of clever dancers, young girls, gave life and animation to the fairy scene.

The cast was well selected, and one and all gave Shakespeare's lines their full point and value. Mr. Moultrie R. Kelsall was a pleasing Duke Theseus, and Miss Olivia Noël-Paton made a handsome Queen of the Amazons. Miss Nan R. Scott acted with charm as Helena, and Miss Alice Parry Gunn brought out the conflicting emotions of Hermia in dramatic style. Messrs. C. O'B. Donaghey and J. H. N. Lawson played the rival lovers with dignified ease. The old father of Hermia, Egeus, was played with good effect by Mr. H. Parker Buchanan.

In the rehearsals and the performance of the play within a play, Bottom the Weaver and his "hard-handed men who work in Athens here," made good use of their opportunities for humorous acting. Mr. R. B. Wharrie, as Bottom, was well placed, and his companions were all able to give him good support. Miss Marion Anderson acted gracefully as Titania, Mr. Douglas N. Buchanan was a pleasing Oberon, and one of the best-acted parts in the production we have kept to the last, namely, the Puck of Mr. Edward C. M'Roberts, truly a wonderful performance in every respect.

"THE PENDULUM."

On the 14th inst. the Arts and Drama Club produced at the Welcome Hall, Wimbledon, a comedy with a prologue and three acts, by Miss Mildred Single, entitled "The Pendulum." The performance was given in aid of the St. Mildred's Settlement, Isle of Dogs. The plot is both novel and ingenious the lines are crisp, and the interest is sustaind until the dénouement.

In the prologue the audience is introduced to an Early Victorian family. The elder daughter, Catherine Dashwood, revolts against her confined life: against the wish of her father she decides to go on the stage. In consquence she is turned out of her home. She goes to America, and after twenty years of strenuous work makes a great success in her profession and incidentally a fortune. She marries and loses her husband, and then returns to London. By chance she meets David and Megan Mackenzie, son and daughter of her sister, but is unaware of the relationship. Megan's mother had determined, in bringing up her daughter, to avoid all puritanical restrictions and to give her plenty of liberty and latitude, with the consequence that the girl infringes all the conventions of decent society. Megan and her Aunt Catherine have each met, independently, Austin Carder, and, unknown to one another, have fallen in love with him. Megan discovers the attachment of her rival, and writes a letter to Carder, forging her rival's signature.

A telling situation occurs in the last act. Catherine obtains possession of the forged letter and magnanimously tears it up. Megan confesses, and all ends happily with the marriage of Carder and Catherine.

The comedy was admirably played by the members of the Art and Drama Club. The acting was good all round. The audience gave unstinted applause to the finished acting of the Misses Mildred and Gwendolen Single, to Mrs. Caswell, and to Mr. Graham Nicholson.

C.O.A.D.C.

The City of Oxford Amateur Dramatic Club made a bold venture on Thursday night (March 2) by presenting Justin Huntly McCarthy's "If I Were King" for their twelfth annual production. The Club more than justified their attempt, and may be congratulated on achieving one of their best successes. They were fortunate in securing the services of Reginald Denham, of the Playhouse, as producer. His manipulation of the crowds, of the scenic and lighting effects, added most considerably to the general success. Out of a long cast space permits for mention only of the leading characters. As Francois Villon, W. H. Warwick, on whom responsibility mainly rested for carrying the play through, gave a most admirable performance, sustaining the part with great care and finesse. Leslie Davey presented a clever character study of Louis XI.—in fact, it was one of the gems of the performance. G. Dudley Barlow played Olivier le Dain at short notice, in place of C. W. Pittar, with distinction. Laurence Lanham, as Tristran l'Hermite, and Tom Foate, as Thibaut d'Aussigny, were both good. Fred H. Ballard (an old and experienced member) played the small part of Toison d'Or with his usual ability. Of the ladies, special mention may be made of Bertha Philips, whose acting as Katherine de Vaucelles was dignified, restrained, and convincing in every way. Her love scenes with Francois Villon were most impressive. Greta Lewis made a vivacious Hugette du Hamel, while Florence Mathews easily enlisted sympathy as Mother Villon.

Music for the occasion was provided by a special orchestra, under the able directorship of Charles E. Harris, and included Purcell's Dramatic Suite for Strings, with song and incidental music for Act. II. composed by Reginald Denham.

SOUTH SHIELDS OPERATIC SOCIETY.

The South Shields Amateur Operatic Society presented their seventh annual production at the Queen's Theatre, South Shields, the pieces chosen being those gems of Gilbert and Sullivan "Trial by Jury" and "H.M.S. Pinafore," given by kind permission of R. D'Oyly Carte, Esq. The proceeds will be devoted to charitable objects. As in former years, the stage direction and production were in the capable hands of Mr. Gerald K. Veitch, while Mr. Colin Veitch made an efficient and painstaking musical director. Owing to the regrettably sudden illness of Mr. Colin Veitch the baton was successfully wielded on the opening night by Mr. Gerald K. Veitch, and Mr. David Ditchburn undertook the duties of stage management, and it is a matter of congratulation that the performance went without the proverbial hitch.

"Trial by Jury" made a good curtain-raiser. Mr. David Ditchburn, rotund of figure and sonorous of voice, was an excellent Judge; Mr. J. W. Mitchell sang well as Counsel for the Plaintiff; and Mr. F. Hanley extracted every possible bit of humour out of the Usher, besides being in capital voice. Miss Betty Legge as the Plaintiff and Mr. W. Hetherington as the Defendant gave pleasing studies; and Mr. Ernest E. Evers as the Associate completed the picture.

"Pinafore" was presented with such all-round excellence that it is somewhat difficult to particularise. If there were two performances of outstanding merit which deserve special mention they were the Bill Bobstay of Mr. Fred Hanley and the Dick Deadeye of Mr. J. W. Mitchell. In Josephine, the Captain's daughter, Miss Doris Barrow had another of those parts which suits her personality so well. "Sorry the Lot of Her Who Loves Too Well" was given with rare feeling. Miss Mary Carmichael was successful as Buttercup, and was also recalled for "'Twas Many Years Ago," "They Call Me Dear Buttercup," and in the duet with Corcoran, "Things are Seldom What They Seem." Mrs. J. C. Whitely was a stately and sweet-voiced Hebe. Mr. G. W. Bainbridge was bright and breezy as Capt. Corcoran. Mr. George Stobert as the hero, Ralph Rackstraw, used a sweet tenor voice to great advantage. Mr. J. C. Smith as Sir Joseph Porter, K.C.B., got home as the first Lord of the Admiralty after he had mastered a slight attack of nervousness. Some of the "unseen work" to which the society owes much of its success is found in the duties of the hon. accompanists, Mrs. J. Russell Smith and Miss D. Runciman.

"EVERYMAN."

It is pleasant to record the revival of "Everyman" at the Old Vic. again this year, and to realise that the famous Morality has become a Lenten institution in London. Its appeal to the audience is as compelling as ever, and Mr. Robert Atkins' production is, as hitherto, a thing of reverential beauty. The acting throughout was so good that it seems invidious to single out individuals, but Mr. Wilfrid Walter as Everyman gave a firmly-handled and often very moving performance. Mr. John Laurie acted very impressively as Death, and Miss Florence Saunders made an imposing figure as Knowledge. Equally interesting were the Goodes of Mr. D. Hay Petrie and Miss Jane Bacon's study of Beauty.

The Right Rev. Lord Bishop of Willesden gave a short introductory address at the first performance, in which he mentioned that 20 years ago, when in British Columbia, he had seen a performance of "Everyman" by Mr. Ben Greet's company, a member of which was Miss Sybil Thorndike. He also referred to the fact that the Old Vic. company had accepted the invitation of the Provost and Fellows of King's College, Cambridge, to play "Everyman" in the chapel on Mar. 15.

PANTOMIME CAT'S ADVENTURE.

Damages Awarded to Music Hall Artist

In the King's Bench Division on Thursday, before Mr. Justice Avory and a common jury, Mr. Timothy Richard Playford, a music hall artist, sued Mr. Wm. Rose, a corn merchant, of Derby, for damages for alleged trespass and assault. Plaintiff's case was that whilst performing a speciality turn as the cat in the pantomime "Dick Whittington," at the Hippodrome, Derby, on Dec. 28, 1922, he had to walk on a rope ladder stretched from the stage to a box in which defendant was seated. When he got to the box, dressed as a cat, he put his right leg over the side to get into it. Mr. Rose seized him, crying, "Get out!" Plaintiff fell, wrenching his left knee so much that since then he had never been able to continue the turn. The defence was that the defendant only acted in self-defence, as plaintiff was entering the box and endeavouring to embrace defendant from behind, and he objected to being embraced in such a manner.

Mr. Martin O'Connor appeared for the plaintiff and Sir H. Maddocks, K.C., led for the defence.

Mr. Playford said he was 39, and had been 20 years a variety artist. He had played in "Decameron Nights" at Drury Lane and as the goose in "Mother Goose" at the Lyceum. On the night in question he climbed the ladder and attempted to get into the box. Defendant got up, got hold of witness's catskin shoulders, and started pushing him very violently, using bad language. Witness said, "Don't do that; you will kill me. There is a drop of 25 feet." Nevertheless, defendant gave him a violent push, and witness fell with his left leg hanging twisted in a rung of the ladder. He felt great pain. He pulled himself together, got into the box, and, to his surprise, found defendant huddled on the floor of the box in a very happy condition. Witness returned to the stage instead of continuing his "cat's climb" tour of the house. Next day he went, with the help of a friend, to see the defendant at his office. Defendant remarked, "For God's sake tell me you are alive. I have had no sleep all night. I thought I had killed you."

His Lordship: Apparently he had forgotten that a cat has nine lives.

Witness added that defendant sent a clerk for a bottle of whisky, although he had five partly filled bottles on the table and ten boxes of cigars. They had drinks and cigars together, and defendant told a clerk to do up a bottle of whisky and two boxes of cigars for witness. At a subsequent interview he told defendant he should hold him responsible for his bad knee. Defendant said, "Pooh, pooh!" and gave him an I.O.U. for £10 to buy himself a new hat. Defendant also sent £7, which he said he had won by backing a horse for plaintiff. Witness played his part in great agony, cutting out the ladder turn, and his knee got worse. He was prevented from taking any engagements for a long time.

Cross-examined by Sir H. Maddocks, he denied that he never complained to any of the company about his knee.

Did the principal boy, Dick Whittington, notice anything wrong?—We were not on the best of friendship.

His Lordship: That is not according to history. (Laughter.)

Sir H. Maddocks: But she has to give you milk and tickle your ears?—Sure.

Did not she object to close quarters because you drank heavily?—No.

Why should there be any enmity?—She wanted all the sunshine, and me not a bit.

After further evidence from plaintiff, Sir H. Maddocks opened the defence. He said defendant while seated in the box with friends was naturally startled at feeling a hand laid on his shoulder from behind. He turned round with a jerk, and in doing so he might have interfered with the balance of the plaintiff. Plaintiff said: "Hold on, guv'nor, there's a drop of 20 feet." Defendant got hold of him, helped him into the box, and plaintiff went on continuing his tour of the theatre. The action was brought really to extort money from defendant, who was very generous with his money.

Miss Kitty Storrow said she played Dick Whittington to plaintiff's Cat. She never saw him do the rope-ladder turn at any time. It was done in an interval. She never noticed plaintiff suffering from any injury in any way, and they were always together on the stage. He never missed a performance.

During the run at Doncaster plaintiff complained to her of rheumatism and stomach trouble.

Mr. E. A. Vincent, manager of the Derby Hippodrome, cross-examined by Mr. O'Connor, said that on the night of the incident Mr. Rose was "as sober as he usually was." (Laughter.)

The Judge: Does that mean that he was partially intoxicated?—Well, he was a little muzzy. (Laughter.) But if he was drunk he would be stopped at the door. (Renewed laughter.)

Was it a fact that he was stopped just before the night of the accident?—No. That was some considerable time before.

The Judge: And I suppose he promised that he would be a good boy in future?—Yes.

Mr. Vincent added that whenever Mr. Rose came to the theatre for a box, he had to go down to the theatre vestibule to inspect him closely.—You assume that he drinks?—Well, I know that he likes a drink. (Laughter.) Witness said he had heard that Mr. Rose had tried to get on to the stage from the box.

Witness added that Mr. Rose had "tempted" him over to his office. "But he can't do it now," he went on. "I haven't been there for two years." He agreed that Mr. Rose spent his money freely. "Well, but not wisely," was his description of the spending.

On Friday further evidence was given for the defence. Defendant, Wm. Rose, gave evidence denying any assault on plaintiff. He was surprised by plaintiff coming behind and putting a hand on his shoulder. He twisted his shoulder-away, but when plaintiff said "Steady on, mate; there is a 20ft. drop," he assisted plaintiff into the box. Witness was not drunk on that night, or at any other time. Plaintiff never complained on any subsequent occasion that his leg had been injured.

After further evidence, the jury, after deliberation, returned a verdict for the plaintiff for £200 damages. Stay of execution was granted on terms.

A "NELLIE KELLY" CABARET SHOW.

A cabaret show, which was given by the members of the "Nellie Kelly" Company at the Midland Hotel, Manchester, in aid of the Royal Infirmary, started off with a number from Nellie Kelly, namely, "Dancing My Worries Away," and from then on all those who attended this delightful affair forgot their worries and joined in the general enthusiasm which followed. Following Sonny Hale and Anita Elson in this delightful song and dance number came the Two Rascals, who gave a number of songs and piano solos which took the house by storm.

Frank Masters danced his way into the hearts of all present, and was followed by Ralph Whitehead, who offered several new songs, which brought hearty applause. The audience shouted for Little Jerry Conroy, and he was compelled to sing the number from "Nellie Kelly," everyone joining him in the chorus of "You Remind Me of My Mother" and "Nellie Kelly, I Love You." This was followed by June and Roy Royston in their waltz number.

The last item on the cabaret performance was a tango by Mr. John Hilditch and his partner (Dorothy McGill). This created quite a furore.

During the dancing which followed the guests had a surprise when it was announced that Ralph Whitehead had challenged Manchester's celebrated dancer, Mr. John Hilditch, and his dancing partner in a tango competition. Mr. Whitehead experienced great difficulty in securing a partner from the audience, and Mr. Charles Norton volunteered to act as Mr. Whitehead's lady partner. Mr. Hilditch gave a remarkable exhibition of fancy tango steps, which was burlesqued by Whitehead and Norton, and created much merriment.

ANGLO-RUSSIAN COMPANY

At the Chelsea Palace Theatre.

The first appearance of the newly formed Anglo-Russian Company in a combine of dance, song and music took place on Saturday afternoon before a distinguished audience at the Chelsea Palace Theatre. Miss Audrey Ashby gave lovers of English dancing an opportunity of watching her grace, charm and finished technique. In "Caprice," "Scherzo," and Chopin's Preludes the beauty of motion was strikingly exemplified. Audrey Ashby is a sincere artist, and one who will not be lost sight of. Miss Lucy Owden, on the musical side, is the gifted pupil of Evangeline Florence, and sang delightfully; the Bell Song from Lakmi was a sheer pleasure to listen to. The Russian Corps de Balalaika proved an attractive feature, in songs and dances typical of the old Russia.

The Corps de Ballet from the Mayfair School of Dancing, under the stimulating leadership of Miss Flora M. Fairbairn, contributed to the enjoyment by their skilled work in a factory song and folk dance, and also the pleasing Cavatina, with Miss Audrey Ashby as première danseuse. The Helen Sealy Ladies' Orchestra was a distinct feature of a novel and interesting function.

The 51st meeting of the Management Committee of the Music Hall Artistes' Railway Association was held on Wednesday, when the following members were present:—Messrs. Geo. D'Albert, chairman of the Committee, who presided, Henry Bekker, Alf Herald, Ben Obo, Chas. Kasrac, Harry Marlow (hon. trustee), Jim Obo, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. It was arranged that members who changed assistants in their companies shall be allowed to take up duplicate cards at 1s. each. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn.

Concluding their season in town shortly on the L.T.V. circuit, Duncan and Godfrey may decide to produce a twice-nightly melodrama, with music, under the title of "Is a Husband Safe?"

After a continuous engagement of 3¼ years in "Spangles," Walter Newman intends to take a well-earned rest when the show concludes this week at Tottenham.

THEATRICAL MANAGERS' ASSOCIATION.

(*Continued from page* 1.)

minded him of a little story of a visitor who was being shown over a lunatic asylum, and on seeing one ward containing a hundred poor lunatics he said, "How many attendants do you have to look after these?" When he was told there were only two he said, "But isn't there any danger of such a superior number of lunatics overpowering the attendants?" The doctor in charge replied, "You forget the great psychological fact that lunatics can never co-operate!" In November last the whole of the entertainment industry started to co-operate, and I think this is not merely to be regarded as a lucid interval, but a permanent recovery. We shall receive a far greater amount of consideration from Mr. Snowden on the 28th of this month than we have ever had before. He will meet us with an open mind, and I feel sure we shall be able to persuade him of the disastrous effects the tax has had, and is still having, on our business, and that we shall receive that amelioration which he has the power to give. With all due deference to those who have spoken in the past, I am confident that your case to-day is much stronger than it has ever been."

Mr. J. M. Glover, rising to propose the toast of the Visitors, said he was very happy to find among them one of the original members of thirty years ago in Mr. Fred Wyndham. In regard to his old friend, the Right Hon. Mr. Stephen Walsh, he said he had made careful inquiries about his past, and ascertained that he had been born in Liverpool, the English capital of Ireland. Later he elected to live in Wigan, and was to be commended for his courage in spending several years there, for he (Mr. Glover) knew several actors and managers who were well satisfied with one week in that locality. Recently, however, his old friend had usurped the position of their popular stage beauty, Miss Gladys Cooper, and his photographs in Court dress must occupy the front pages of publications. Mr. Glover, in the happiest vein, convulsed his hearers with a series of innocent personal jests, and finally proposed the health of the distinguished guests, the Right Hon. Mr. Stephen Walsh, and Mr. J. A. R. Cairns.

The Right Hon. Mr. Stephen Walsh, Secretary of State for War, in the course of a brilliant speech, said that he was glad to have heard Mr. Glover, and, never having been among the members of the T.M.A. before, he hadn't been quite sure of the company he found himself in. He knew Mr. Glover, but not well enough to know the company he was keeping!

"I feel just a little sense of grievance against Mr. Glover," he continued, "for I am told that this organisation has been in existence for thirty years, and this is the first time I have been invited!

"I am very pleased to be here, and to know that your Association is so strong, and that you are really on the high road to success. Mr. Collingwood Hughes became a very formidable correspondent during elections, and plied multitudinous questions. In regard to the Entertainment Tax. I do remember answering 'Yes' to Mr. Hughes; 'it is a War Tax, and I will do my best to go for its abolition.' I am speaking of the past, and not in the present tense. Pledges are sometimes given a little too freely, but at the same time I am convinced that a great amount of informed opinion demands the abolition of the tax. I do believe that this Association is justified in its demand, and in the highest national interest . . . you helped to preserve the national spirit during the war . . . a work that has never been appreciated as it ought to have been. There is much truth in 'Let me make the people's souls, and I care not who makes its laws.' I do believe you are making their 'souls,' their sense of humour finer, and all their dramatic appreciation cleaner, higher, and more wholesome than ever before." Concluding, the Right Hon. Mr. Walsh said "The measurement of your success will be equal to that of your co-operation."

Magistrate and Managers.

Mr. J. A. R. Cairns, Metropolitan Police Magistrate, said: "I have never seen theatre managers at such close quarters before; that may be because you are so respectable, or because of my own respectability! As a youngster in Belfast I remember the Alhambra and the Royal, and the intense distrust I had of both, but years afterwards I could not but be impressed by Mr. Fred Warden's home, by the appearance of prosperity and the artistic achievement of his house. I used to think of Mr. Glover and Mr. Warden that, whatever their end might be, the devil looked after his own in the interim! You deal with the artistic side of life . . . I deal with the stuff out of which plays are made. . . . I can conceive no greater instrument playing a part in the education of the public than the industry you represent."

Mr. W. W. Kelly, in proposing the Press, said he was heavily handicapped in following the several brilliant speakers before him. He had been ill the last eleven months, but until then he had never missed a meeting since the Association had first been formed, thirty years ago. "What can we say of the Press?" he asked. "What could we do without them? I owe them a debt of gratitude for giving me the opportunity of reading my own obituary, for until then I never knew what a decent fellow I was. My less fortunate namesake died in a lunatic asylum; therefore, I suppose, the Press naturally concluded it was me." Mr. Kelly said that he knew all present deplored with him the death of Mr. H. G. Hibbert, who had always been one of their greatest friends.

Mr. J. J. O'Neill, M.P., of the "Manchester Guardian," responded for the Press in a very spirited speech, in the course of which he became even more emphatic than his predecessors on the subject of the Entertainment Tax.

Report for 1923.

The Report of the Association for the year ending December 31, 1923, was considered and adopted, prior to the luncheon, at the Annual General Meeting of the Association, held at the same venue, at 12 noon. It embodied the unanimous re-election of Mr. Tom B. Davis as president, and of Messrs. W. W. Kelly, Fred W. Warden, J. M. Glover, and P. M. Selby as vice-presidents; and the election of 10 new members during the year, including Messrs. Lee Ephraim, Harold V. Neilson, Walter Gilbert, Denis J. Clarke, Fred Clements, C. Watson Mill, John R. Poole, A. Bulmer, W. J. Andrews, and Mrs. Lloyd-Goring.

It was noted that their monthly journal, the "T. M. A.," had been established on a satisfactory basis, that the following subjects had been dealt with by the Executive during the past year, Entertainment Tax, Broadcasting, Registration of Theatrical Managers, Daylight Saving, Performing Animals Bill, Joint Protection Committee, Performing Right Society, Anomalies of Licenses and Filming of Plays, in addition to which there had been eight Conciliation Boards with the Musicians' Union.

In connection with the Entertainment Tax, mention was made in this report of the formation of the Entertainment Tax Abolition League, towards the funds of which the members had voted a sum of £1,000 in general meeting on October 18. Of this amount £750 had been paid, an amount of £250 having been paid since the issue of the balance-sheet to the end of last year. This amount was contributed equally by the Theatrical Managers' Association, the Society of West-End Theatre Managers, Entertainment Protection Association, Provincial Entertainments Proprietors' and Managers' Association, and the Cinematograph Exhibitors' Association equal representation being given to each association on the committee.

ITALIAN BALLET.

Mme. Ileana Leonidoff-Massera produced three new ballets at Covent Garden on Wednesday. The most successful was "Autunno," to music by Tchaikovsky, in which nymphs, satyrs, fauns, and bacchantes sported against impressionistic mountain slopes. Two satyrs (M.M. Vuorisola and Fiori) were delightful fellows in their green spotted skins, and the rich reds and browns of the dresses made a pleasing scheme. Mme. Massera's graceful dance as the dying Autumn was one of the best things she has done. Her partner, Mr. Rostoff, also danced cleverly as Son of the Earth. In "The Great Moghul's Chamber of Dreams," which went to music adapted by Pandit Shyam Shankar, from Indian classical melodies, and orchestrated by Messrs. Frassini and Stroden, we saw the author, Pandit Shankar's, idea of the sort of visions a Moghul might be visited with after being soothed to sleep by the dancing of his nautch-girls. Certain crudities in production and performance showed that the ballet had been hastily put together, but it was sumptuously "dressed," and its sensuous movement and colour made it attractive. Mr. Celli had a striking scene as the Sun God. There was a fight between "Shining Ones" and excellently demonic demons, which was good enough to have been prolonged. But one of the faults of all the "choreographic inventions" in this season was that the best episodes were unduly cut short and the less effective ones allowed to go on until they became not only ineffective, but irritating. In the "Carnevale Russo" the incident of the four women pulling the sledge through the snow with rhythmical movements was not only striking in itself, but roused the desire for others of the same characteristic sort. But it was over before it was properly taken in, almost, and thereafter the whole affair resolved itself into a go-as-you-please jigging and Cossack-kicking bout. The conductor, Mr. Parelli's, opera, which preceded the ballets, went much more smoothly and securely than at the first performance.

Concert at Amersham.

A musical evening was given at the Town Hall, Amersham, on Thursday, March 20, by Mr. Ian MacRobert and Miss Marjorie Ford, L.R.A.M. The excellent programme consisted of songs, duets, and Scotch and English folk songs, which Miss Ford accompanied with skill. The first item was a duet, "Love is meant to make us glad," followed by two songs by Mr. MacRobert, "In the Silver Moonbeams" and the famous prologue to "Pagliacci," which was sung with feeling and spirit. Miss Ford then sang a Hindoo song from Sadko, which was warmly received. The songs and duets which followed, especially the folk songs, were encored.

The London Violoncello School holds its annual concert in the Wigmore Hall on Friday afternoon, April 4. A new work for six violoncellos, composed for the occasion by Thomas Dunhill, will be performed for the first time; also Bach's Brandenburg Concerto No. 6 will be played entirely by violoncellos. Other selections from Bach will be performed in unison, upwards of 100 young violoncellists taking part.

HORATIO NICHOLLS'

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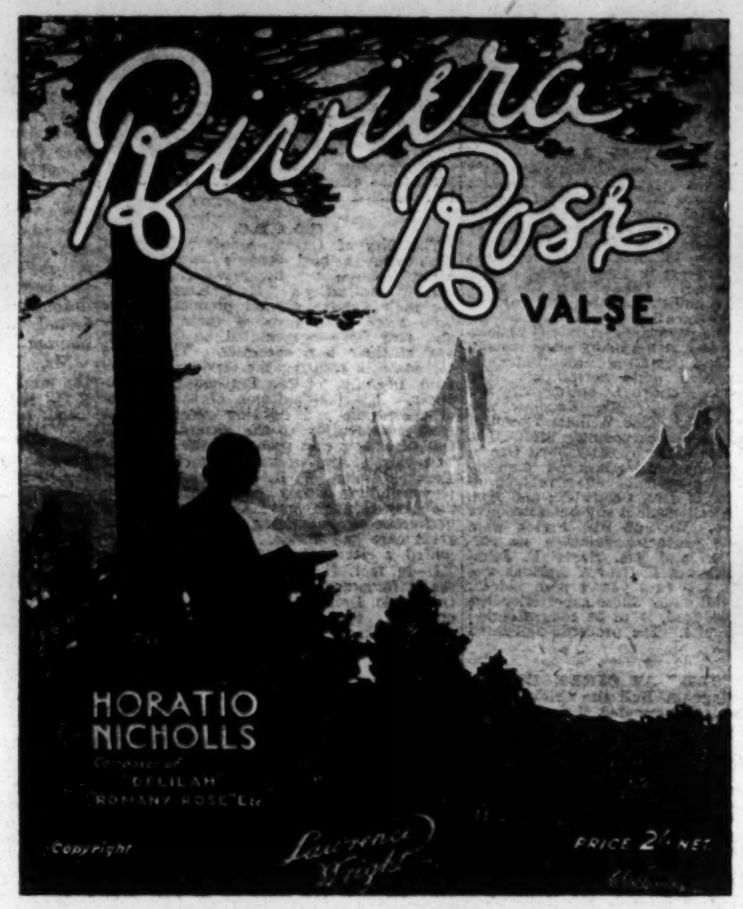

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AND

JUST A GIRL THAT MEN FORGET

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THEY WERE SINGING AN OLD-FASHIONED SONG
BEYOND THE GATE OF DREAMS

New Novelty & Comedy Songs:

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COW-HEEL JOE
SEVEN AND ELEVEN **I LOVE ME**
FELIX KEPT ON WALKING
SHE'S GOT THE WANA BLUES

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SONGS AND SINGERS.

B. Feldman and Co.

Everybody one meets these days is enthusing over the new Feldman songs, which are certainly the pick of the 1924 basket. There are songs for every section of the profession, *songs that suit*, and the profession at large has realised this all-important fact.

Hilda Glyder has a bunch of Feldman specials in preparation. "When Will the Sun Shine for Me?" is gaining fresh admirers daily. S. W. Wyndham is going to work "Horsey, Keep Your Tail Up." Hundreds of bands in all parts of the country are featuring "Wembling at Wembley With You." The Sparkling Mozelles continue their fine work with "Say It While Dancing."

In Tommy Mostol's "Jig Saw" revue, Ray Zack in "Broadway Strut," and Marjorie York in "Gay Butterfly," are conspicuously successful.

"Say It While Dancing" and "Wembling at Wembley With You," are being featured in J. W. Jackson's "Peeps" with success.

In Alf. Dodd's "Dixie Minstrels," Dave Hunter is making an outstanding success with "When Will the Sun Shine for Me?"

In the harem scene in Leo Field's "Flashes of 1924," "Fate" is well handled by Walter Buxton.

Clifton Shaw, in his own production, "Pleasure," sings "When Will the Sun Shine for Me?" in fine style, and scores an unqualified success.

Gladys Candy is another artist featuring "When Will the Sun Shine for Me?" with success. Miss Candy is in "Laughter Unlimited."

In Herbert Barnes' "Charlie Goes East" production, big feature songs are "Roll On, Beautiful World," splendidly worked by Reginald Adair, and "Queen of the Nile," which Anna Thayer sings delightfully.

"Say It While Dancing" is a popular feature of Reg. Bolton's "Hot Pot" revue.

In "Ripples" revue, "I Ain't Going Back to Nowhere," sung by Radford and Bentley and chorus, is finely rendered. "Oh! Gee, Oh! Gosh, Oh! Golly"—in the same production—is also a successful feature, its exponents being May Dalziel and Leslie Lynn. "Ripples," in addition to the two numbers mentioned, has a delightful song-scena built round "Make Believe," which Em. Vernon sings in artistic style.

Bobby Telford, who will shortly commence operations with his super concert party, "Jazzmaniacs," tells us that he has a large number of Feldman songs in rehearsal for the "Jazzmaniacs" programmes.

The "Co-Partners" C.P., managed by Hedley Claxton, will feature numerous Feldman songs in their opening programmes, including "In a Tent," "Along the Winding Way," "Is There Any Room in Your Little Bed for Me?" "Not Here, Not There," "Won't You While Away a Little While With Me?" "I Ain't Going Back to Nowhere," "When Will the Sun Shine for Me?" "June Brought the Roses," "Dustin' the Keys," and "Oh! Gee, Oh! Gosh, Oh! Golly."

Francis and Day.

That splendid new Wylie-Tate super revue, "Leap Year," at the London Hippodrome, is embellished by a number of songs that are already in much demand. They include George Robey's characteristic item, "Never as Long as I Live!" and the arresting ditty, "Shovel on a Few More Coals," so ably delivered by Bernard Dudley. "Dreamy Melody" and "Roses are Fairy Thoughts," both of which Maud Fane so delightfully renders, are publications of the firm, as, too, is "I Came—I Saw—I Fell," which the last-named artist sings in conjunction with Noel Leyland, and "Fried Chicken," sung by Laddie Cliff.

At the London Coliseum last week, "'Maggie!' 'Yes, Ma!'" and "It Ain't Gonna Rain no More," were sterling successes in the hands of those clever young artists, Dollie and Billie.

At Willesden Fred Barnes is meeting with a great welcome this week, as likewise are his songs, which include "I'm Tickled to Death, I'm Single," and "Stealing to Virginia."

Maggie McLean of "High Heels and Stockings" Co., which is this week at the Queen's Park Hippodrome, Manchester, introduced "Wonderful One" into the revue on Monday, with the most gratifying results. Other revues recently embellished by the inclusion of more of the firm's items include "Dazzle" ("When the Sun Goes Down") and "Step Lively" ("I'm Tickled to Death, I'm Single").

The duo, known as the Two Babs, who were appearing with much success last week at the Palace, Dundee, have added "Barney Google" and "'Maggie!' 'Yes, Ma!'" to their repertory with success.

In the new revue, "Served Hot," a Cyril Bayliss production, Pearl Wynn will be heard in "Sing Along, Sambo," whilst other items are "Oh! Harold" and "Runnin' Wild."

The refined entertainers, known as Calland and Hooper, who have found "When the Sun Goes Down" among their best-liked songs, are now featuring "Coaling" with like success.

Daisy Dormer at the Olympia, Shoreditch, and likewise at the Bedford, is holding her hearers and admirers with "'Maggie!' 'Yes, Ma!' ('Come Right Upstairs!')," of which successful song she was the first singer.

Lawrence Wright Music Co.

Eric Godley, the famous vocalist, who is appearing at the London, Shoreditch, this week, has the distinction of being the first to sing Horatio Nicholls' latest great ballad, "Riviera Rose," in public. His success with this gloriously tuneful number is phenomenal.

Lola Krasavina, who is at the Alhambra this week, has selected several Wright songs for inclusion in her repertoire, including "One Little Smile," "Am I to Blame?" &c.

Harry Drew, musical director of "Reflections" Co., at the Empire, West Bromwich, is making a big scena of "Felix Kept on Walking," and is also introducing "I Love Me" into the same fine show.

Clarice Chesney, who is at Leeds this week, is very successful with "Just a Girl That Men Forget" and "She's Got the Wana Blues," both of which suit her style to perfection.

Harry Arthurs and Decima St. Clair are making a phenomenal hit in Ray Brothers' "Side Show" revue at Chelsea Palace with their superb rendering of "I Love You," which is encored again and again.

In George Sax's revue, "Going Some," at the Hippodrome, Nottingham, two particularly big hits were "When It's Night-time in Italy" and "Annabelle." This fine show now has an added attraction in the inclusion of "Just a Girl That Men Forget" and "I Never Miss the Sunshine."

Norman Carrol, at the Hippodrome, Bristol, this week, is making his customary great success with "Why Robinson Crusoe Got the Blues." He will include "Tell Them They're Beautiful—They Love It," in his repertoire at an early date.

Billy Manders' famous Quaintesques are scoring a big hit at the Pavilion, Derby, with a host of Wright numbers. Billy himself makes a big hit with "Clawence," Rob Currie scores a triumph with "When It's Night-time in Italy," and Fred Waller is received with acclamation for his spirited renderings of "I Was a Fool" and "Twelve o'Clock at Night."

Violet Coote, in the Mackie Productions Co.'s "Only a Joke," at the Empire, Gateshead, was tremendously successful with the two fine Horatio Nicholls' ballads, "Romany Rose" and "Sheba."

Renda Rudd, who is at Plymouth this week, has two big new Wright songs in "Why Should I Weep About One Sweetie" and "I Never Miss the Sunshine," both of which suit her incisive style of work to perfection.

Keith Prowse.

Fred Barnes, at Willesden, is singing "That's the Tune." Judging by the applause handed out to him it is certainly the tune for the public. Bobby Telford writes: "As musical director and producer of 'Ripples' revue I have to acknowledge credit due to your wonderful numbers. 'Down on the Farm,' 'Faded Love Letters,' and 'Last Night on the Back Porch,' all meet with telling applause." Edgar Curtis is making a special feature of "Down on the Farm" and "Last Night on the Back Porch" in the Dick Ray's "Evening News" revue.

"Last Night on the Back Porch" is the outstanding hit in Ray Brothers' "Side Show" revue, as featured by Harry Arthurs, the versatile juvenile lead. Maye and Earle are scoring with "Faded Love Letters." Harry Lester, in "The Round Up" revue, features "Down on the Farm" and "Last Night on the Back Porch," and receives an ovation for both numbers. "Bells of the Sea" (the great sea song) is enormous. It is being taken up by leading baritones and bass vocalists throughout the whole of the United Kingdom. Frank Farrall, tenor, at New Brighton, sings "Lassie o' Mine" and "Pal of My Dreams" to appreciative audiences. Madame Ida Forbes Lane gives an exquisite rendering of "You" at all her engagements.

Gertrude Lloyd Hill, the charming mezzo soprano, writes: "Yesterday I gave three of your numbers, and received double encores for them all." The songs being "Pierrot at the Dance," "Just for a While," and "I Love a Little Cottage." Robert Packham has found a sure winner in "The Prayer Perfect." Stella Browne, the soprano, will be heard next week at Shepherd's Bush Empire repeating her Alhambra success with "Just for a While." Miss Browne has "Just One More Kiss" in immediate rehearsal. Other numbers in great demand are "Romany Love," "China Rosebud," "Hurdy Gurdy Man," "That's the Tune," "Just Holding Hands," "Honeymoon Chimes," "Pal of My Dreams," and "God Touched the Rose."

Concert party producers, managers, and artists are invited to send 1s. 6d. for a selection of numbers, stating style.

Dix, Ltd.

There has been quite an influx of visitors to Messrs. Dix's offices within the last few days, among whom may be mentioned Misses Gertie Gitana, Ethel Hook, Zetta Mor, Bessie Clifford, Lily Lena, Violet Carmen, Grace Ivell and Vivian Worth, Anna Thayer, Ina Hill, Messrs. Herbert Lee, Ernie Roma, Clark and Ritchie, Jimmy Jewel, Reg. Wentworth, Five Bombays, Dan. Bros. and Sherry, and many others. They were cordially received by Mr. Claude Yearsley and Mr. Maynard Grover, who demonstrated the firm's principal songs to them, viz., "Tell Me Why," "Dance Your Shoes Away," "Autumn Leaves," "I'll Tell the World" (this year's coming ballad rage), "Don't Get Too Fresh With the Ladies," "You Never Know What's Waiting Round the Corner," and the great comedy chorus song, "I Love Kinds." The artists were unanimous in their praise of the selection of songs played to them, and each have decided to feature one or more of the numbers mentioned immediately.

Cecil Lennox and Co.

This firm are preparing very energetically for concert party, and will have a greater abundance of good, catchy chorus songs this time than in previous years.

There are several excellent songs which are coming along which are already getting well known in the ballroom as dance numbers, and when we state that the Savoy Havana Band have been featuring frequently, and broadcasting, "Strait-Laced Jane," "Just Keep on Dancing," "How's Bonzo?" and "Well, I Am Surprised," it is evident that they must be exceedingly popular.

Jack Hylton has also featured these numbers extensively at the Piccadilly Hotel, and has recently recorded three of them for H.M.V. records. This is another proof of their popularity. These three numbers will be big features of the concert parties and dance world this summer.

Duff, Stewart and Co., Ltd.

The demand among concert parties for the rollicking song cycle, "Songs of a Wayside Inn," has increased enormously since two new numbers—one for soprano and one for contralto—have been added, and the whole cycle fitted together with racy and witty dialogues. The result is a most effective all-round scena. Another number which is finding great favour, both as a C.P. number and as a song at the piano, is "She Told Me She Was Expensive to Know."

"Melody Maze" continues to be a great popular success everywhere, and is being specially featured by L'Oonie at the Coventry-street Corner House, where "Peacocks' Parade"—a striking intermezzo by Charles Ancliffe—the new one-step "Desecration," and the highly popular comedy fox-trot, "Bringing Up Father," are also in his programme.

Jack Bruske and his Novelty Orchestra are also scoring heavily with "Melody Maze." Georges Fontana and Marjorie Moss, who are dancing at the Hotel Metropole, Monte Carlo, are finding the haunting "L'Etoile d'Espoir" one of the most generally appreciated waltz numbers.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. E. Murray, musical director, Holland Park Rink, is an enthusiastic Feldmanist, and is arranging all new Feldman numbers to suit his combination, and reports that "Gigolette" is a very big success, also "That Red Head Gal" and "Horsey! Keep Your Tail Up."

Mr. H. Joseph writes us from Westover Dance Palace, Bournemouth, of the tremendous success of "Stella," "Not Here, Not There," "Passionetta," "Gigolette," "In Love With Love," "In a Tent," and "Horsey! Keep Your Tail Up." We feel sure the numbers are receiving a good rendering under such an able leader.

Mr. Henry W. May, musical director at the Camberwell Palace, this week is making a special feature of the great novelty fox-trot song of the year, "Horsey! Keep Your Tail Up."

Mr. Paul Clifford, of the South London Music Hall, we notice is also enthusiastic about this number. This week he is featuring "I'm Sitting Pretty," and proposes doing "Horsey! Keep Your Tail Up" the following week.

Reports come from the Elephant Picture Theatre, Walworth-road, of the tremendous success of "When Will the Sun Shine For Me." Mr. Mundill has arranged to follow this with "In Love With Love" next week.

The programme at the Tivoli Palais de Danse, Manchester, includes many Feldman numbers, particularly "Stella," "In Love With Love," "Not Here, Not There," "Passionetta," "Waltzing the Blues," "Gigolette," &c. Mr. Sam G. Ross, musical director, is now getting after "Horsey! Keep Your Tail Up."

Mr. G. E. Roberts, of the "Unity Dance Band," Liverpool, writes us of the tremendous success of our latest publications, particularly of "Gigolette" and "Horsey! Keep Your Tail Up."

Mr. F. Lancaster, on St. Patrick's Night at the Cannon-street Hotel, featured many Feldman numbers, including "Say It While Dancing," "That Red Head Gal," "My Sweetie Went Away," &c., and is now getting after our latest tunes.

Reports are coming in from all over the country of the tremendous success of "Horsey! Keep Your Tail Up," particularly from Mr. J. Sinton, jun., Gateshead, Mr. N. Trevor, Grimsby, Mr. Gee, Manchester, and Mr. King, Birmingham.

FRANCIS AND DAY.

The delightful orchestra, recently augmented, which, under the experienced bâton of C. W. Clay, compels the admiration of visitors to Harrods' Georgian Restaurant, has of late been the recipient of much applause and deserved encomiums for its playing of such favourite pieces as "'Maggie!' 'Yes, Ma!'" "Barney Google," "Dreamy Melody," "When Lights are Low," "Easy Melody," and "Linger Awhile."

At the London Coliseum the Crichton Band, with Maxwell Stewart and Barbara Miles, the unparalleled dancers, is submitting a number of the firm's orchestral items in its usual superb style, among them being "Somebody's Wrong," and, of course, the Big Three.

Samuel May, whose band is such a great asset to that noble cinema, the Pavilion, Hackney, has, by the almost unanimous vote of patrons who use the ballot-boxes and voting papers provided by the management for the purpose of request performances, been obliging the "constituents" with "'Maggie!' 'Yes, Ma!'" "Barney Google," and "Dreamy Melody."

Batty's Orchestra, which, as is well known, is reckoned among the chief delights of the Lounge Café at Bridlington, is heard just now in many of the pieces of the house, among them being "Dreams of India," "Apple Sauce," and, of course, "'Maggie!' 'Yes, Ma!'" The last-named is an especial favourite owing to the comedy imparted to it by that versatile violinist W. H. Hardcastle and W. Hartley the saxophone player, both instrumentally and vocally, causing the greatest amusement among the dancers.

At the Mi-Carême Diner-Dansant at the Hotel Rembrandt, South Kensington, on the 19th inst., in aid of the Silver Crusade (which aids hospitals and kindred charities), the music played by the Burlington Dance Orchestra, under the direction of Capt. Evans, included a large proportion of the pieces emanating from the house.

LAWRENCE WRIGHT MUSIC CO.

Julian Jones and his Hippodrome orchestra scored very heavily last Sunday at the Palladium with "When It's Night Time In Italy" and "Twelve o'Clock at Night," both of which were awarded vociferous encores.

Jack Weaver, the genial conductor of the Victoria Palace orchestra, who was recently so successful with "When It's Night Time In Italy," followed this last week with "Honolulu Blues," which was also wonderfully successful.

The Savoy Orpheans, on the 14th, broadcasted Horatio Nicholls' latest valse, "Riviera Rose," from the Savoy Hotel direct to America. This is, we understand, the first English melody that has been transmitted to America by the medium of wireless.

Norris Smith and his Dixie Entertainers, at the Regent Dance Hall, Brighton, still continue to "make good" with the Wright numbers, as, in addition to "Felix Kept on Walking" and "When It's Night Time in Italy," they constantly play such other popular tunes as "Wana Blues," "Twelve o'Clock at Night," "Romany Rose," "Am I to Blame?" "I was a Fool," "Why Should I Weep About One Sweetie?" &c.

Jack Bruske, the popular musical director of Finsbury Park Empire orchestra, who so frequently plays the Lawrence Wright hits in his own characteristic and original manner, has been winning many "golden opinions" with his interpretation of this firm's latest big winner, "Twelve o'Clock at Night."

Mr. Dalton, of the Grand Café Band, Grand Hotel, Calcutta, writes that he is featuring all Lawrence Wright numbers, including "When It's Night Time In Italy," "I Love Me," "Felix Kept on Walking," &c.

KEITH PROWSE.

Herman Darewski and his "All-British" Band have been scoring a great success at the Edinburgh Palais de Danse, where "Romany Love," "Down on the Farm," "Last Night on the Back Porch," and "Nights in the Woods," have been in continuous demand.

The London Band is filling an important engagement at Sheffield this week, with "Nights in the Woods" as their "star" number. This popular band have also in rehearsal "Down on the Farm," with which they anticipate doing big business.

The "C. Sharp Orpheans," of Manchester, with Mr. C. J. Sharples, the singing violinist, are "the hit of the season" (to quote the local press). They are enthusiastic in their appreciation of K.P.-Sam Fox numbers, and write:—"'Down on the Farm' causes a furore everywhere; 'Last Night on the Back Porch' is our greatest encore number, while 'Teach Me' and 'Swanee Smiles' are constantly being asked for."

Jack Hylton and his orchestra, at the Alhambra last week, met with extraordinary success, and their rendering of "Down on the Farm," the new novelty fox-trot, earned for this versatile ensemble well-merited applause.

"The Midnight Follies" Orchestra, at the Coliseum last week, under the direction of Bert Firman, scored another brilliant success. Their rendering of "Hurdy Gurdy Blues" (the latest Sam Fox novelty number) must be specially mentioned, and "Down on the Farm"—with all the farmyard effects—created a furore.

Stanley Oakley's "Continental Five," at the Empress Rooms, are using practically all K.P.-Sam Fox numbers. Specially requested are "Down on the Farm," "China Rosebud," "Japanese Sunset," and "Hurdy Gurdy Man," whilst they maintain that whenever the audience shows signs of tiring, they have only to strike up "Last Night on the Back Porch" to fire them with renewed energy and enthusiasm.

Mr. A. Hallerton Shaw's "Singing Orchestra," at Gamages, are to be congratulated on their novel way of featuring "Eleanor," "Swanee Smiles," and "Teach Me," three delightful American numbers that meet with hearty applause everywhere.

Mr. Middleton Starling, of the "Blue Birds" Orchestra, a combination well-known throughout Norfolk, writes:—"No other numbers are to be compared with Keith Prowse publications; they meet with success everywhere; in fact, through playing "Last Night on the Back Porch" we have just signed a contract for the season at Sheringham.

Sir Edward Elgar's birthday falls in June, when it is expected that London will be thronged with visitors from all parts of the Empire, and a suggestion has been made (by Mr. Robert Lorenz and others) that the moment would be a fitting one for a suitable celebration, to take the form of two concerts of the distinguished composer's compositions. Arrangements have been entered into with Sir Landon Ronald and the Albert Hall Orchestra, which, however, will be carried into effect only if, and when, sufficient promise of support is forthcoming from the public. Both the Symphonies, "Falstaff" and "Gerontius," are in the scheme of the concerts. The business management is in the hands of Messrs. Ibbs and Tillett.

CRAZE FOR SOMETHING NEW.

Although the Lawrence Wright Co. had signed up most of the English song-writers and American music publishers, something new from a new source came along last year and eclipsed everything. It was "Yes, We Have No Bananas," from the pens of writers who had never previously been heard of. This year, again, the unexpected has happened. "When It's Night-time in Italy," the most unconventional of titles and ideas, is sweeping the board. The craze for something new has come, and the Lawrence Wright Co. have prepared for it by securing the services of several new song-writers who have hitherto had litle chance of winning distinction. The firm has also not overlooked the fact that American songs have to be reckoned with. A hit may spring up anywhere from New York to Frisco; so the Wright house has prepared for this eventuality by tying up many more American catalogues. Even Horatio Nicholls with his past string of successes, has recognised the necessity of new ideas. Hence the reason he sought the atmosphere of the Riviera, which was new to him, for his newest inspiration, "Riviera Rose."

"Let's Go to Wembley."

A wonderful success is being made by the number, "Let's Go to Wembley." All bands play it with enthusiasm, and everybody seems to have got hold of the catchy tune. The publishers, Messrs. Lareine & Co. are to be complimented on this big success.

The first Empire Musical Festival will be held at the Crystal Palace from May 19 to 24. The adjudicators are Sir Hugh Allen, Sir Richard Terry, Eugene Goossens, John Ireland, Cyril Jenkins, Dr. Vaughan Thomas, E. T. Daves, Gerard Williams, Leigh Henry, W. W. Hedgcock, and J. O. Francis, and Mr. Jenkins will also act as Advisory Musical Director. There will be choral, orchestral, instrumental, vocal, elocution, dramatic, and dancing open championship sections, and the value of the prizes amounts to £3,000. One of the chief features is to be the awarding of the Crystal Palace 500-guinea Trophy and £100 in cash to the champion mixed voice choir. Syllabus (price 6s.) from the Palace general manager.

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THEATRICAL GOSSIP.

Theatrical Fund Meeting—A New Management—Actors' Club Carnival —"Saint Joan" at the New.

Royal General Theatrical Fund.

The annual general meeting of the members of the Royal General Theatrical Fund Association will be held at the offices of the Fund, 55 and 56, Goschen-buildings, 12 and 13, Henrietta-street, Covent Garden, on Friday next, at 12 noon.

A New Management.

Mr. Archibald de Bear, who recently resigned his directorship of the Co-Optimists, is now in management on his own, and on or about April 7 he will present at the Royalty Theatre, by arrangement with Mr. Dennis Eadie, the farcical comedy entitled "Polly Preferred." Miss Justine Johnstone, who has been described as "the most beautiful woman in America," will play the principal part. Mr. Guy Bolton is the author, and Mr. Dion Titheradge the producer. "Polly Preferred," after 12 months' continuous success, is still running in the United States.

"Saint Joan."

To-night at 7.30, and subsequently at 8, Mr. Bernard Shaw's play, "Saint Joan," will be given at the New Theatre, with Miss Sybil Thorndike in the name-part. The cast includes Mr. Milton Rosmer, Mr. O. B. Clarence, Mr. Lawrence Anderson, and Mr. Ernest Thesiger.

Homeward Bound.

Frank Lacy is due to arrive back in England on R.M.S. "Walmer Castle" on March 31, having had a most successful tour with Mr Percy Hutchinson's company, playing Carl Peterson in "Bulldog Drummond," Mac in "Brewster's Millions," Dr. Wells in "The Bat," and Jimmie Blythe in "Nightie Night."

£900 for Birmingham.

As a result of special entertainments given by various music hall, theatrical and other artists at Birmingham, the Lord Mayor's Distress Fund for the Unemployed has received £900. There is a Professional Entertainments' Committee, consisting of the principal managers in the city, who carry on the good work, which this year has realised £200 more than the previous year. The Royal pantomime artists will be interested in the success of the ventures towards which they contributed.

Critics' Circle.

The annual general meeting of the Critics' Circle will be held at the headquarters, the Adelphi Hotel, on Friday next, at 5 o'clock, when an important item on the agenda will be the consideration of a list of rules and bye-laws. A committee meeting will precede the general meeting at 4.30.

Ben Greet Academy.

The Ben Greet Academy will give its termly students' performance on April 2 at 2.30. The programme will include the first acts of "General Post" and "The Marriage of Convenience," a gavotte, and scene from "As You Like It," and a pastoral, spoken and danced by members of the children's class.

Death of Miss Suzanne Sheldon.

Many of our readers have read with regret of the death of Miss Suzanne Sheldon, who passed away, from pneumonia, on Friday. Miss Sheldon, who was a sister of Lady Hawkins, wife of Sir Anthony Hope Hawkins, was born at Vermont, U.S.A., and, after studying music in Germany, made her first stage appearance in this country in "The Medicine Man" at the Lyceum Theatre. She was the original Huguette in J. H. McCarthy's "If I Were King," and among other notable parts were Queen of Naples, in "Madame Sans Gene"; Rachel Fullerton, in "Colonel Cromwell"; Mrs. Vane, in "Peg Woffington"; Alma Tezma, in "Count Tezma"; Lucie Manette, in "The Only Way"; Mrs. Cadour, in "The School for Scandal," at His Majesty's, and the Queen in "Hamlet."

All Fools' Carnival.

Tickets are selling well for the All Fools' Carnival, which members of the Actors' Club, headed by Mr. Clive Currie and Mr. Cecil Barth, are organising to take place at the Hotel Cecil on Monday next. Miss Gladys Cooper, who is president of the club, will present the prizes for the fancy costumes and lucky tickets, which include a case of champagne, a vulture feather fan, a safety shaving set, hats for ladies and gentlemen, and caskets of perfumery, chocolates and cigarettes.

Fair Hostesses.

Amongst the hostesses will be Miss Gladys Cooper, Miss Fay Compton, Miss Eva Moore, Miss Frances Carson, Miss Heather Thatcher, and Miss Tonie Bruce.

The judges include Miss Gladys Cooper, Miss Fay Compton, Miss Eva Moore, and Miss Tonie Bruce; Mr. F. J. Nettlefold (who is chairman of the Actors' Club), "Carados," Mr. Stanley Lupino, and Mr. Franklyn Bellamy. The price of tickets is one guinea, which includes sit-down supper and buffet refreshments. They can be obtained from Mr. Alan Leamy, of 53, St. Martin's-lane, W.C., the Actors' Club, 98, Charing Cross-road, W.C., the Hotel Cecil, or the Keith Prowse Agencies.

New Sutro Play at the Comedy.

Messrs. Anthony Prinsep and J. E. Vedrenne will produce Mr. Alfred Sutro's comedy, "Far Above Rubies," at the Comedy Theatre on Thursday. Unfortunately, the theatre is not large enough to accommodate all who have applied for tickets, but the management has tried to allocate seats to those regular first-nighters who have supported Miss Lohr and Miss Tempest in their various productions.

"Nell Gwynne."

"Catherine" finishes at the Gaiety on Saturday, and will be followed in due course by "Nell Gwynne," a musical play by Louis N. Parker and Reginald Arkell, music by Harold Fraser-Simpson and Ivor Novello, with Miss José Collins, Mr. Robert Michaelis, Miss Amy Augarde, Miss Faith Bevan, Mr. Arthur Wontner and Mr. Reginald Bach in the cast.

"Collusion."

On Tuesday evening, April 1, Mr. Thos. C. Dagnall and Mr. Alban B. Limpus will produce at the Ambassadors Theatre a new comedy in three acts by Harold Terry, entitled "Collusion," based on an idea by Vernon Wodehouse. The cast will include Hugh Wakefield, Alan Aynesworth, Brian Gilmour, S. J. Warmington, and Miss Iris Hoey.

"The Puppet Show."

The Repertory Players present on Sunday at the Aldwych Theatre "The Puppet Show," by Harry Wall, author of "Havoc." The play has a Yorkshire setting and a strong "heart interest." The cast will include Miss Elspeth Dudgeon, Miss Louise Hampton, Miss Esmé Hubbard, Miss Dorothy Overend, Miss Minnie Rayner, Mr. Claud Allister, Mr. Gerald Andersen, Mr. Guy Boulton, Mr. Reginald Gosse, Mr. Campbell Gullan, and Mr. Douglas Jeffries.

Lilian Baylis, M.A.

Miss Lilian Baylis, the manageress of the Old Vic., has been notified by the authorities of Oxford University that they are to confer on her the honorary degree of Master of Arts in recognition of her services to English drama. Miss Baylis is the second woman prominently associated with the theatre to receive a University honour, the other being Dr. Sybil Thorndike.

Registration Bill.

Mr. C. W. Bowerman's Bill, the text of which has just been published, provides for the establishment of a register on which every theatrical employer shall register himself, and for the issue of certificates to those registered. Offences under the measure include absconding with intent to avoid payment of wages, recurring failure to pay salaries and railway fares, supplying false particulars to registration authority, and failing to register.

A person whose certificate has been cancelled is prevented from registering again or from acting as servant or agent for a theatrical employer.

British Empire Shakespeare Society.

"Othello" will be given as a dramatic reading by the British Empire Shakespeare Society, under the direction of Acton Bond, at the Haymarket Theatre, on Friday, April 4, with the following cast:—Frank Cellier, as Iago; Howard Rose, Cassio; Acton Bond, Othello; Emilia, Eve M. Donne; Desdemona, Gwen Ffrangcon-Davies, who will sing "O Willow, Willow," from the old setting. Students will be admitted in parties of not less than 12 at half-price to all parts of the theatre.

Bath Playgoers' Society.

The Bath Playgoers' Society's annual social evening took place at the Pump Room, Bath, on Thursday, when occasion was taken to present the retiring Hon. Secretary, Mr. Harold Downs, with a cheque. Mr. Downs has been the life and soul of this very live Society since its foundation, and he has been much assisted by Mrs. Downs, whose talents, whether as an authoress or dramatic reciter, are greatly appreciated locally. Mr. Downs, in thanking the members for their gift, spoke of the glorious traditions of the Bath stage, and said he felt it was sometimes a fact that Bath people relied upon those traditions to the exclusion of live wider issues.

Stage Decoration and Emotion.

As manager of the Birmingham Repertory Theatre, Mr. Bache Matthews addressed the Playgoers' Society on Sunday on stage decoration, pointing out that it was not until John Kemble's time that any great development in realistic effect was produced. Objects to ultra-realism were expense, the difficulty of changing scenes, and nothing left for the imagination. Discussing the disadvantage of the flat scene with no depth, while the rest of the effects were in three dimensions—an incongruity to which it took some time to become accustomed—Mr. Matthews said a notable step to solve the problem was made by Mr. Barry Jackson in 1911 by the build-up scene in "King John." Both Mr. Gordon Craig and Mr. Paul Shelving had done notably good work in stage decoration. A feature of the latter's art was his interpretation of the degree of emotionalism which a play suggested.

Signor Chiarelli in London.

An interesting and informal little luncheon party was held yesterday at the Piccadilly Hotel, when the management of the Everyman Theatre invited a small party of London critics and Italian journalists to meet Signor Chiarelli, the author of the amusing comedy, "The Mask and the Face," which, after a successful début at the Everyman, is shortly to be seen at the Royalty. The Italian Ambassador presided, and after a felicitously expressed toast from Mr. W. B. Forster Bovill, in the absence of Mr. Macdermott (who was ill), Signor Chiarelli made an excellent little speech in Italian. He criticised to some extent the English adaptation, but said that he had been very favourably impressed with the two performances he had seen. He expressed a wish for an exchange of their work between English and Italian writers, and also referred to a meeting with Mr. Bernard Shaw, whose plays are apparently well known in Italy.

Italian Plays Welcome.

Mr. G. Morrison replied for the English critics, and maintained that Italian plays were probably more akin to the British mind than many of the popular successes of the American stage. He said that it was regrettable that for the last two centuries only the Italian light opera had reached England, and he welcomed the introduction of two such interesting plays as Pirandello's "Seven Characters in Search of An Author" (which was produced by the Stage Society) and Signor Chiarelli's delightful comedy, "The Mask and the Face."

"Tons of Money."

That enormously successful farce, "Tons of Money," is at the Alexandra Theatre, Stoke Newington, this week. Played by an excellent company, it is going to the usual accompaniment of hearty laughter.

Reandean News-sheet.

W. R. Titterton—poet, journalist, and now "Editor of publications" for Reandean—is to be congratulated upon the anniversary number of the News-sheet he issues from time to time. It commemorates the first four years of the Reandean management, and is finally illustrated by photographs of various scenes from the plays. There are also a number of interesting articles on various aspects of the theatre. Sir J. M. Barrie puts forth a suggestion that to encourage young dramatists a small proportion of the entertainment tax should be returned by the Government on condition that curtain-raisers by unknown authors should be produced and played by the understudies and the lesser-known actors. There is a charmingly written memoir of "Meggie" by Mr. Basil Dean, Mr. John Galsworthy writes a few words on some "Vexed Questions," and Mr Arnold Bennett has some wise things to say about the "Producer and the Press."

Many Happy Returns to—

J. Gordon-Wilson Glenny—Wed., Mar. 26.
Joseph Coyne—Thursday, March 27.
Joyce Barbour—Thursday, March 27.
F. B. Petley—Friday, March 28.
Neil McKay—Friday, March 28.
Dusty Rhodes—Friday, March 28.
George Foster—Friday, March 28.
Jerrold Robertshaw—Friday, March 28.
John Doran—Friday, March 28.
Eric Mayne—Friday, March 28.
Lawrence Grossmith—Sat., March 29.
E. Harcourt Williams—Sun., March 30.
George D'Albert—Sunday, March 30.
Frank Olloms—Sunday, March 30.
Rose Temple—Sunday, March 30.
Rose Rochelle—Sunday, March 30.
Willie Clarkson—Monday, March 31.
A. L. Bassett—Monday, March 31.
Sam Jones—Monday, March 31.
Clarice Clare—Monday, March 31.
Cicely Courtneidge—Tuesday, April 1.
Laurette Taylor—Tuesday, April 1.

In our report last week of "The Quaker Girl" Company at the Opera House, Scarborough, we stated that it was under the direction of Mr. George Lawrence. Mr. Lawrence writes that he is not now connected with this show, nor has he been for the last nine months.

Companies visiting the Theatre Royal, Bath, will much appreciate the installation of a complete and up-to-date electric switch-board and platform. The new lighting was used last week, and proved entirely successful, the added appliances and the new available shadings adding greatly to the stage effects now obtainable.

Mr. Frank Forbes Robertson is adding two new plays to his repertory. Both are by Mr. W. Edward Stirling. The one in four acts is entitled "The Yellow Poppy," and is written in collaboration with Miss D. K. Broster. It was originally produced by Messrs. Oscar and Stirling at the Repertory Theatre, Plymouth. The other is a one-act thriller, entitled "The Acid Test," written with Coledon Lore. This has been included in Mr. Forbes Robertson's repertory for some little time, and has proved must successful. "The Yellow Poppy" will be produced at the Empire, Preston, on April 7.

PREMIERES OF THE WEEK.

"CONCHITA."

At the Queen's.

Romantic Drama, in Three Acts, by Edward Knoblock. Produced at the Queen's Theatre on Wednesday, March 19.

Lorenzo ..... Miles Malleson
Tio Mignel ..... Charles Groves
Ben ..... Tristan Rawson
Affrodita ..... Barbara Gott
Don Pablo ..... Lyn Harding
Conchita ..... Tallulah Bankhead
La Rubia ..... Mary Clare
Pepito ..... Clifford Mollison

"Conchita" is the first of a series of romantic plays that Sir Alfred Butt and Mr. Basil Dean intend to produce at the Queen's Theatre. It is not a very successful beginning. Good plays, romantic or realistic, need no apology, and we suspected something was wrong when, before the curtain rose on Wednesday last, we read Mr. Knoblock's defence of "romanticism in the theatre," that formed a preface to the programme. Most people will agree with his theory that the business of a playwright is to entertain, and that he is in the same position as the host at a dinner-party. It must be said, however, that, for the first time in his career, Mr. Knoblock is a rather dull host, and the dinner was not up to standard quality. The food was indifferently cooked and served, the wine insipid, and the conversation was anything but sparkling. In fact, we were glad when it was all over. If it seems like bad form to criticise a host whose dinner-parties have hitherto been so successful, we can only say that the foreword was something in the nature of a challenge!

The play might have been made into a successful film; in fact, it made one think of a scenario that had been hurriedly filled out with dialogue. "Conchita," the overworked, poorly dressed drudge at an inn in Cuba, is a modern Cinderella, with a lounging, high-minded young American sailor as the fairy prince, and the girl's mother, who had died years before, as the godmother. For the mother had been a Spanish dancer, who, for some vague reason, had left the child in the charge of the brutal innkeeper, and it is in her clothes that "Conchita" is dressed when she is to be sold to the Governor of the town (a large, objectionable Spaniard) as his mistress. When she rebels against this proceeding her foster-father tries the persuasive effects of a little arm-twisting. The sailor, who had fallen in love with her that morning, reappears in the nick of time, and, after a struggle, stabs the innkeeper with his own knife, and then goes off to make arrangements to take the girl away with him on his ship. While he is gone, the Spaniard returns. He forces the girl to dance to him in order to annoy his former mistress, a light o' love known as La Rubia, and in the middle of the dance the innkeeper's body is discovered. In order to save her lover, "Conchita" says she killed him, and the Governor offers to hush up the affair—an easy matter in Cuba—if she will go away with him. She probably would have done so, but, as this is a romantic play, the sailor again appears at the right moment, despite the prearranged warning signal, and the two of them proceed to tie up the Governor, and then discuss their trip to the States sitting on that libertine's chest.

It is a thin story, which is not helped out by much in the way of characterisation. It is necessary to do more than dangle a few familiar puppets on the end of strings for a couple of hours to make a success of a romantic play. The characters did not even talk amusingly.

The producer (Mr. Basil Dean) and the actors worked hard in their attempt to infuse life into the play. Miss Tallulah Bankhead took advantage of the occasional opportunities afforded her as Conchita, and was all the time appealing and charming. Mr. Lyn Harding did all that was possible with the part of the Governor, and Mr. Tristan Rawson lounged about very effectively as the sailor. Some real characterisation was achieved by Mr. Charles Groves as Tio Mignel, the mean, despicable humbug of an innkeeper, and the smaller parts of La Rubia and her effeminate paramour of the moment were excellently handled by Miss Mary Clare and Mr. Clifford Mollison. The comic barber presented no difficulties to that clever actor, Mr. Miles Malleson, who had very little to do, and did it exceedingly well; but probably the best acting came from Miss Barbara Gott, who provided another of her telling portraits of an old negro woman. In many ways, it was the best part in the play, and Miss Gott made the most of her opportunities.

"BLINKERS."

At the Savoy.

Comedy, in Three Acts, by Horace Annesley Vachell and Leon M. Lion, Presented at the Savoy Theatre by Mr. Leon M. Lion on Friday, March 21.

Barbara Issell ..... Alice O'Day
Amos ..... Sydney Murrey
Adam Issell ..... Horace Hodges
Miles Purdie ..... Ian Fleming
Miranda ..... Renee Kelly
Ralph Somervell ..... Ronald Simpson
Mrs. Merrytree ..... Mary Jerrold
Emily ..... Kathleen Cope
Rev. Alfred Merrytree ..... Cecil Fowler
Col. Somervell ..... C. V. France
Mrs. Somervell ..... Molly Tompkins

We all wear blinkers, according to the authors of the new play at the Savoy. They are the preconceived notions, prejudices, and illusions that prevent us from seeing things in their true light. In "Blinkers" only the dear, wise, kindly old wall-paper designer (a piece of characterisation so charming that it should make a success of the play) can see beyond his nose, though even he looks upon his adored granddaughter, called Miranda—child of wonder—through the rose-coloured glasses of love. Miranda herself certainly wore blinkers when she imagined that she was in love with Ralph Somervell, a particularly poor specimen of the English aristocracy. The newspaper proprietor, a very unconvincing person, who was so very sure of himself, put them on when he determined to help the young people to get Ralph's people to consent to the engagement.

The great obstacle, of course, was Colonel Somervell, a fairly typical stage type of landed proprietor—who had inherited the blinkers of ages of class prejudice; and it was extremely unfortunate that Miranda, determined to "capitalise her energies," should put some of her grandfather's ideas into practice and become a parlour-maid in the house of Mrs. Merrytree, who happened to be the Colonel's sister. However, it enables Purdie, the newspaper man, to put the blinkers theory to the test. He inserts a paragraph in the gossip column of "The Prattler," in which he hints that the granddaughter of an Earl is masquerading as a maidservant in that part of the country, thus confirming some of the family's suspicions. The Colonel falls like a lamb. He prides himself on recognising quality when he sees it, in human beings, or horses, and in a short time he has established Miranda as one of the Darcys, whose family married into the Somervell clan in the seventeenth century. She is received with open arms, doffs her attractive grey uniform, only to be disillusioned when it is discovered that her grandfather is not a Peer, but a very charming old gentleman who designs wall-papers. She returns home heart-broken, and by means of a Cyrano-like speech from Purdie (who intercedes for Ralph) she removes her blinkers and realises that it is the newspaper man whom she loves after all. He, of course, had loved her all the time.

Mr. H. A. Vachell and Mr. Leon M. Lion have written a pretty play which is nearly saved from being merely mawkish and sentimental by the humorously-drawn character of the wise old grandfather. Some of the dialogue is exceedingly entertaining, and the play is well above the average of its kind.

It is worth seeing alone for Mr. Horace Hodges' performance as the old man. He has filled in and elaborated the authors' portrait exquisitely, and, for humour, subtlety and definition of character it stands as one of the most beautiful pieces of acting we have seen for some time. The next best thing in the play is Mr. C. V. France as the Colonel, which, within its limitations, is a remarkably sure and well-observed piece of acting. Miss Renee Kelly is very charming as Miranda—she always does this sort of thing so well—and it would be a stony-hearted individual who did not lose his heart to her as the parlour-maid. Mr. Ian Fleming had a rather stilted part as the newspaper man, and some of the other members of the cast were not too well served. Miss Mary Jerrold was excellent as Mrs. Merrytree, and there was a capable performance by Mr. Sydney Murrey as the foreman and factotum in the paper-designing studio. Mr. Roland Simpson was inclined to over-emphasise the caddishness of Ralph Somervell, and other parts were adequately undertaken by Miss Alice O'Day (as Miranda's ogress of an aunt), Miss Kathleen Cope (who exaggerated the gaucheries of a country servant), and Mr. Cecil Fowler as the Rector. Miss Molly Tomkins, who, as Mrs. Somervell, had little to do except to be languid, added distinction to the part by making it into a beautifully limpid study in grey after Whistler.

"CORIOLANUS."

At the Old Vic.

"Coriolanus" has never been a popular play, and the revival at the Old Vic. this week should draw Shakespearean enthusiasts, as the opportunities for seeing it are few and far between. It is four years since it was played in the Waterloo-road. Shakespeare never had much sympathy for the mob, and he seemed to have enjoyed making the tribunes of the people—the labour members of the day—a couple of despicable, sly, and cunning individuals. Coriolanus is the familiar type of the strong man of action, who refuses to kow-tow to the populace. He still exists, and so does Volumnia, the Roman mother, whose words, "Had I a dozen sons," have echoed down the ages.

There is good stuff in the play, and some of the scenes are magnificently dramatic. Monday's production at the Vic showed signs of under-rehearsal, but the crowd scenes were well managed. Mr Ion Swinley had some fine moments in the name-part, and he will be better when he gets a firmer grip of the lines. Volumnia is played by Miss Hutin Britton, a guest of the company, and she gave a thoughtfully felt rendering of the famous part. Of the others in the long cast, Mr. Wilfrid Walter stood out noticeably for his interesting performance as old Menenius, and Messrs. John Laurie and Ernest Meads for their acting as the people's tribunes.

'THE CONQUERING HERO.'

Play Actors' Production.

Play in Four Acts, by Allan Monkhouse, presented by the Play Actors at the Aldwych Theatre, on Sunday, March 23.

Margaret Iredale ..... Florence Buckton
Helen Thorburn ..... Joyce Kennedy
Captain Francis Iredale ..... Claud Allister
Christopher Rokeby ..... Nicholas Hannen
Stephen Rokeby ..... Perceval Clark
Dakin ..... Alan Stevenson
Colonel Rokeby ..... Reginald Dance
Sir John Romer ..... J. Smith Wright
Lady Romer ..... Isobel Ohmead
A German Soldier ..... Hugh Higson
Megson ..... Frank Allanby
A Prussian Officer ..... Alexander Sarner
Perkins ..... A. Corney Grain

For sincerity of writing and breadth of vision Mr. Monkhouse's play, for the production of which a special debt of gratitude is due to the Play Actors, is probably the greatest indictment of war that has been seen in London. "Havoc" is a first-rate entertainment, and it does not pretend to be much more than that, but the author of "The Conquering Hero" evidently saw and felt the truth about war, and the great war in particular, as keenly as Christopher Rokeby, the central figure in his play. He is a sensitive artist, a thinker, a seer, who refused at first to be drawn into the horrible whirlpool. His father and brother are soldiers, his womenfolk (an unusually hard set of females) pour scorn upon his "cowardice," and his fiancée breaks off their engagement because of his opinions. Eventually he enlists with the footman, "to get away," as he says, "from the war." We are given a glimpse of him in France, when, broken in body and spirit, cold and hungry, he is captured wandering about aimlessly in the German trenches. He is in a hysterical state of mind, but he plays the man, however, in refusing—even at the pistol point—to betray his country, and a few minutes later, in the excitement of an attack, he is able to escape. In the last scene he arrives home, "the conquering hero," with a band in attendance, and an exultant family to greet him. All he wants to do is to sleep and try and forget, instead of to "take a call" and answer the innumerable questions with which he is bombarded by the people who look upon war as melodrama. It is a terrible picture of shell-shock and soul-shock, and Mr. Nicholas Hannen, who played the part, laid bare for us the broken spirit of a man. It was a magnificent performance, keenly sensitive and superb in its understanding and feeling.

"The Conquering Hero" takes little account of external happenings; it reveals the tragedy of the spirit of man. In Christopher Rokeby is personified "those who hated war and went to the war" (to whom the author dedicated the play); the men who believed in the independence of mind and refused to join in the hysteria and flag-waving and the cant of the early days of the war; but who eventually, to get away from themselves, had to take their part in it.

It was Mr. Hannen's evening, for the rest of the cast had comparatively little to do. Miss Joyce Kennedy did succeed, however, in individualising Helen Thorburn (the fiancée) very cleverly and convincingly, and Mr. Reginald Dance made a sympathetic figure of the father. Miss Florence Buckton was a trifle too brusque and hard as Christopher's sister. There was good work from Mr. Perceval Clark, Mr. Claud Allister, and Mr. Alexander Sarner.

The ladies' dresses were in the latest 1924 fashions, which makes one realise that early war scenes are almost costume plays. Otherwise, Mr. Milton Rosmer's production was excellent.

"PAINTING THE LILY."

New Farce at Hastings.

Should a woman of 40 whose husband becomes rich turn into a drowsy and dowdy person, or should she become fashionable and fast? Such is the proposition which Mr. Harry Walls has propounded in his latest farce, "Painting the Lily," which was produced at the Gaiety Theatre, Hastings, on Monday evening. Sir Septimus Baxter, a nouveau riche, is thoroughly disgusted with his wife's dismal dowdiness in the face of his wealth, and he invites two bright sparks to his house to liven her up. She becomes acquainted with the little plot, and at once changes into a blasé and desperately fast woman, who carries on a furious flirtation with a dyspeptic poet with whom she was familiar in her husband's less affluent days at Ealing. Lady Baxter rides the high lady to such a pitch that Sir Septimus realises that he has made a hopeless hash of things, and that he would be heartily glad if his wife returned to her old, comfortable dowdiness. An intrigue with the neurotic poet comes to Sir Septimus's ears, and the climax comes when his wife keeps her appointment with her erstwhile and convenient lover, attired not in her fashionable clothes, but in her desperately plain and uninviting everyday dress.

Miss Viola Compton as the dowdy wife has a most difficult part to fill and plays cleverly throughout. Mr. Henry Crocker as Sir Septimus acts his rôle to perfection. Miss Maud Buchanan is also worthy of praise for her interpretation of the widow for whom a husband is an essential commodity.

THE REALM OF MUSIC.

MISS EDITH FURMEDGE.

Miss Edith Furmedge carried through an exacting programme at Æolian Hall with very great success. Nothing seemed to come amiss to this capable singer, so instinctive is her feeling for character and contrast, so sure her command of her vocal means. One would have said that the sort of music to suit her style best was Gluck's "Divinités du Styx," for this called out all her dramatic power, and showed her contralto's full range and richness of colour; until she turned to Martin Shaw's whimsical "Heffle Cuckoo Fair," or Parry's exultant "Grapes," or to Nicholls' "Where Go the Boats?" with its air of simple wistfulness, and sang each with equal ease and appreciation of its point. Admirable, too, was the spacious sweep of the old Irish "Battle Hymn" (Stanford). Only here one took exception to the impure pronunciation of some vowels, on the score of tone which was not quite agreeable. Miss Furmedge, who was fortunate in her tactful accompanist, Mr. Herbert Dawson, had engaged the services of the Lothbury Male Choir (under Mr. Stanley Roper). They gave, in Walford Davies' "Hymn Before Action," and some other things, as good part-singing as one could want to hear.

SINGERS AND PLAYERS.

Strange that an entire cycle of seven songs by Schumann should have dropped out of knowledge, until Miss Dorothy Moulton revived them at the last Guild of Singers and Players concert in Wigmore Hall. It was on the concert-tour in Russia which the composer made with his wife in 1844 that Schumann met with Elizabeth Kulmann's poems. She had died, at 17 years, nearly two decades before, worn out by poverty and ill-health. But her poet's spirit had freed itself. Without complaint, but with touching pathos, she writes of her sufferings, and her few joys she turns to graceful fancies. As his settings show, her story and her poems stirred Schumann's sympathies deeply at his own happy emotional period of life. Miss Moulton, with Mr. Reginald Paul as her accompanist, found just the right notes of freshness and tenderness to suit the songs best. Many singers will no doubt thank her for rediscovering them. Other pleasant things in an excellent programme were the spirited and expressive performance by the Kendal String Quartet of Beethoven's Op. 74, in E flat, and Miss Mary Grierson's playing of the same composer's piano sonata, Op. 110.

MR. ARTHUR RUBINSTEIN.

Mr. Arthur Rubinstein's recital at Wigmore Hall drew a large audience, which showed plenty of enthusiasm. After two Rhapsodies of Brahms, in G minor and B minor, which were played with much splendour of tone, though with less than his usual rhythmical firmness, the pianist was in brilliant form. He played Beethoven's E flat Sonata (op. 31) in splendid clean-fingered and clear-headed style, and his ease was such that one had the impression of a piece of mechanism so complete and perfect as to run of itself and absolutely incapable of going wrong, even by a hair's breadth. The great work of the afternoon was the Liszt Sonata. Of this he gave a distinctly exciting performance. The emotional impetus developed from first to last, and culminated in a finely-built-up climax.

MISS HETTY BOLTON.

Miss Hetty Bolton, apparently, is winning her way to an enviable position among our younger pianists. Already she has "drawing" power, to judge by the size of her audience at Wigmore Hall. This need not surprise us, however, when it is remembered that apart from the comprehensive technique expected to-day, Miss Bolton's playing attracts by a precious quality of individuality of the right order. She has, too, cultivated sympathies and the knowledge of styles to enable her to handle many works with the assurance that breeds a comforting sense of security in the listener. She dealt faithfully with Mozart, Beethoven, Schumann, Liszt, Chopin, and Grieg, on this occasion, and in addition, gave performances of John Ireland's "Equinox," "Island Spell," and "Ragamuffin" which revealed her as one who understands and thoroughly appreciates the modern phraseology in piano music.

MR. PLUNKET GREENE.

The years may have touched Mr. Plunket Greene's voice, but not his power to make his hearers feel the beauty of a beautiful song. He brought all his old magic with him to Æolian Hall, and kept us all under the spell of it from first to last, with Mr. Liddle as his faithful coadjutor at the piano, he sang many lieder (Schubert and Schumann), many fine modern English songs (including Stanford's "Blackberry Time," "Fairy Lures," and "A Saft Day"); one or two folksongs—the almost unbearably pathetic "Poor Old Horse" (English) and the irresistibly humorous "The Soliloquy" (Irish) followed one another—and some sailor shanties. It was a programme that demanded, and found, wide understanding and emotional capacity in its interpreters. The audience played its part. Never was there a hall full of more responsive people. They must have been an inspiration to sing to. The programme was half as long again with increase of "encores" before the evening was over.

MISS ROSA ALBA.

Miss Rosa Alba, a lyric soprano with a fresh, easy voice, was most successful at her recital in Wigmore Hall in some modern English songs—Mary Turner Salter's "The Wind's Tales" was one—and in other simple things like Kurt Schindler's "La Colomba" and Collan's "Rose Marie." These she threw off with charm; and a certain child-like timbre in the voice suited them, too. But she sang everything alike, with the same bright, ringing tone, the same unvarying colour. Quite evidently she has never given thought to character and style in music or the mood and meaning of a poem, except in a superficial way. She was very much out of her range in Mozart. Fortunately, Miss Alba has plenty of time for the study necessary to make her an artist, since she is very young. Her accompanist was Miss Florence E. Axtens. Mr. William Primrose played violin pieces by Kreisler and Ysaye in first-rate style.

ROYAL COLLEGE OF MUSIC.

The students' chamber concert at the Royal College of Music on Thursday opened with a most commendable performance of Arnold Bax's first violin sonata, a work presenting so many difficulties that it might be considered outside ordinary students' range. Miss Gwendolen Higham and Miss M. Jean Hamilton brought to it not only the assurance that inspires confidence, but good measure of understanding. Miss Thelma Reiss-Smith, a violoncellist, and Miss Joan Black, a pianist, also showed much promise. The former played Bach's unaccompanied Suite in G with technical facility and considerable freedom of style; the latter, in Ravel's "Valses nobles et sentimentales," displayed warmth and variety of tone and rhythmic feeling. Miss Anne Bradley, a soprano, should revise her vowels, adjust her intervals, and take care not to coarsen the naturally good quality of her voice. A Phantasy for an interesting combination of instruments—flute, viola, horn and harp—by Robert Featherstone, was skilfully written. Mr. Bruce McLay, Miss Joyce Cook, Mr. Emil Borsdorf, and Miss Marjorie Buckle were the players in this.

HEREFORDSHIRE ORCHESTRAL SOCIETY.

Hereford's claim to be the birthplace of Nell Gwynn lent added interest to the performance, at the Herefordshire Orchestral Society's two excellent concerts of the three captivating dances—(1) Country Dance, (2) Pastoral Dance, (3) Merrymakers' Dance—in Edward German's "Nell Gwyn" music. These were delightfully played under Dr. Percy Hull's stimulating conductorship. Local associations were also pleasantly in evidence in connection with the effective rendering of Händel's Overture in D minor, as modernised by Sir Edward Elgar, who formerly resided in this city. Highly creditable playing was heard in the Beethoven Symphony—No. 5 in C minor, Op. 67—with which both programmes opened, whilst Nikolai's "Merry Wives" Overture made a sprightly finish. Too much praise cannot be bestowed upon Mrs. Percy Hull for her treatment of the second and third movements—Adagio, Allegro Marcato—of Edvard Grieg's Pianoforte Concerto in A minor. Hubert Eisdell's singing received similarly enthusiastic approval, and this cultured tenor had an efficient and sympathetic accompanist in Miss Winifred Banks.

The Herefordshire Orchestral Society has now seen 35 seasons.

MISS DESIRÉE MacEWAN.

An attractive feature in the pianoplaying of Miss Désirée MacEwan is her evident love of music. So many young pianists seem to arrive at the recital-giving stage bereft of nearly all the fresh, warm impulse that impelled them to a career. She showed real feeling in the lyrical parts of Cesar Franck's Prelude, Aria, and Finale, even though the interpretation, as a whole, was rather on the petite side. But it would be too much to expect the imaginative force necessary to sound the heights and depths of this work from so young a player. Her technical equipment is as ample as is expected of pupils of her school (the Tobias Matthay), and her readings, whether of the Franck, or of the Bach examples she gave, or of Beethoven's Sonata in D, Op. 10, No. 3, were satisfyingly clear.

At the Stoll Picture Theatre, Kingsway, commencing to-morrow, Thursday, will be featured a new waltz-ballad, entitled "A Trip to Happy Land." The words are by Dudley Beresford, and the music by Jack Courtnay, who will be at the organ. The number is published by a London firm.

St. Marylebone is to have an operatic society of its own. Mr. Sterling Mackinlay will be responsible for the musical side of the undertaking, and Offenbach's "La Perichole" has been chosen for the initial effort. Particulars may be obtained of the Secretary, 70, Baker-street, W.1.

CONCERT ARTISTES AND ENTERTAINERS.

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ROYAL ACADEMY OF MUSIC.

Three performances of Rostand's "The Fantasticks" ("freely done into English by George Fleming") and two of Stanley Houghton's "The Dear Departed" were given under Mr. Acton Bond's direction by the dramatic students of the Royal Academy of Music. The modern comedy seemed to offer the stiffer test of the two. It was brightly acted, but one found a tendency to underline points. These young amateurs had the same difficulty often experienced by their professional brothers and sisters in hiding from the audience their own appreciation and enjoyment of the funny bits. Still, Dorothy Rath, the Mrs. Slater, Marjorie Avona, the Mrs. Jordan, Andrew Reid, the Henry and Lucy Meiklejohn, the child Victoria in Friday's cast all showed quite a sense of character. The success in getting into the spirit of Rostand's romantic satirical comedy was remarkable, and several of the players in Saturday night's performance overcame the difficulties of speaking verse with ease and naturalness. In this respect Peggie Ross-Smith was particularly commendable. She had learnt how to make what she had to say seem the expression of her own thought. And in other ways she seemed promising. Her face "lights up," and she has a charmingly graceful manner. Dorothy Rath and Noreen Attfield gave equally good performances. Miss Rath cleverly let us see the change from Persinet's high flying in the first act and his accents of truth when he comes face to face with his real self, and Miss Attfield gave Straforels's long speeches with well-studied variety of tone and expression, and carried off his bravo's attitudes with an air. It is possible to pay both these ladies a compliment in saying that the spectator was able to forget that they were playing out of their sex. The Benjamin, Marjorie Avona, and the Pasquin, Barbara Ravenscroft, did not get so completely into the skins of their parts perhaps.

(Continued at foot of next col.)

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Mr. Martyn Van-Lennep gave a successful concert at the Central Hall in aid of the Great Ormond-street Hospital for Sick Children. Among the artists who appeared were Marjorie Perry, soprano; Magueríte Arnold, mezzo; Dorothy Luxton, lyric soprano; Agnes White, mezzo; Leonard Nugent, bass-baritone; and Margaret Stoddart, violinist. The Van-Lennep Orchestra played an overture by G. Marie and other selections.

(Continued from preceding col.)

but they showed plenty of humour and spirit. Andrew Reid's gardener was good. Both plays were carefully produced, and had been so well rehearsed that the prompter had little to do. The scenery of "The Fantasticks" was tasteful and the dresses charming to see. At the close of the last performance there was an enthusiastic curtain for all the company, with congratulatory call for Mr. Bond. On all three occasions appropriate music was played by the Junior Orchestra under Mr. Spencer Dyke.

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DEBENHAM & FREEBODY

FROCKS AND FANCIES.

Frocks in the Theatre and on the Dance Floor —Golden Brides and Dainty Debutantes—Scarf Lore and about Leather and Monograms.

What a week of first nights and dress parades! London really seems to be waking up from its winter sleep, and the glorious spring sunshine has given an impetus to everything, even if it does relapse into cold and grey skies now and again! We walk with jaunty steps, looking even jauntier than we feel, in our slim skirts—quite short—with the tiniest of tiny hats on our heads, and our coats hip or three-quarter length, as fancy or our mood dictates! And what delicious, adorable, covetable frocks we have been gazing at these sunshiny afternoons! There is no word to describe all their charms. Even mere man has been penetrating to the fastnesses of the dress salons and eulogising modes—and mannequins—in the newspapers.

"The Nine O'Clock Revue."

There was "The Nine O'Clock Revue" at the Little Theatre, a bright and cheery affair—and pretty dresses in plenty. Best I liked Cicely Courtneidge's frock of blue, that glinting, steely blue they call "glacier." It was piped with cerise, and had the inevitable scarf at neck to match. The frocks that are piped with red in some shade or another are so many that I have completely lost count of them long ago! Aprons, by the way, get more and more wonderful every day, and this had a little silver apron.

The Golden Bride.

Glorious golden daffodils! How I love them; don't you? But you need not always imagine that they look their best dancing in the wind under trees, in your window-boxes, your front garden, or even in the crystal vases on your dinner-table. At Fifinella's show the other afternoon the mannequin bride—there is always a bridal procession in every well-organised dress show—carried a sheaf of daffies, instead of lilies, shower bouquets, or Victorian posies of a season or so ago. She and her six bridesmaids were all gowned in gold. The bridal dress of white and gold brocade had a pale gold train ornamented with tissue roses and leaves appliqued to the hem. The frock was cut on classical lines, and the gold net veil hung from beneath a very high Russian head-dress. The "maids" were in plain bodiced, three-tiered dresses of cloth-of-gold, with a posy of blue forget-me-nots on the left shoulder, from which hung orchid-coloured ribbons. Very original and very pretty, and an excellent notion for the April bride.

Débutantes' Dresses.

There is to be an even larger crop of débutantes than usual this year, and it was at Janet Howell's show in Albemarle-street that I saw some of the prettiest young girls' frocks I have seen for some time. I fell in love with a débutante's dress of white marocain with its deep-waisted top and long, tight-fitting sleeves—Janet Howell told me that quite a lot of young girls' frocks are being made with the long sleeve, as a concession to the Labour Government, I believe. But, to return to the dress. It had points on each side attached to a full skirt of silver lace. The train was of marocain, very lightly embroidered in silver—and detachable. Most of the Court trains were made to be taken off—an idea which is both sensible and economical.

Short.

Short were all the skirts—as short as the ones I saw over in Paris at the early spring openings—and great was the crowd of Americans there—mothers and daughters and young matrons—gazing at the gold-printed programme with its lists of names. "Froleuse," for instance, was the prettiest periwinkle blue frock, with a decoration of thistledown round the waist in that curious dull pink which has taken Paris by storm. There was much pink, and I fell a victim to the charm of the new moiré lamé—that moire which glints with gold or silver threads and which is rapidly coming to the fore for evening dresses.

Scarves.

If you must wear a scarf—and, of course, you must, for everybody's doing it—do try and get one to suit you, and, which is more important still, one that is suitable. It is absurd, for instance, to wear a pastel-coloured Batik one with a severe suit or tailored frock. That type of dress needs one in strong colours, and preferably in that twilled silk. Don't make the mistake, either, of choosing colours which clash with your hat. Then there is the way of wearing them—there are many, you know, and these seem to increase daily. The "knot-in-front-fashion" goes best with tailor-mades, and the "gypsy" way looks best on rather flimsy frocks. Have you, by the way, seen the hat and scarf to match—both made of plaited ribbon? Very nice, but rather expensive, which, when you think of the many yards of ribbon needed to make them, is not surprising.

Leather Letters.

I have told you times out of number of dressmakers' and designers' love of leather. I now tell you that it, and the initial craze, which is still very alive and flourishing, and likely to, as far as I can see, have merged into one. The latest thing is to have your initials, or monogram, if you prefer it, cut out of leather and appliquéd on to your suit or frock, or hat. You will have seen how attractive are the little hats of straw and leather combined which are being flaunted on a thousand heads. Quite new is the leather hat-de-luxe—these are generally in scarlet—which a real, live Russian Princess is making for a living. The model I liked best was not-shaped, with only the tiniest brim, and had a wide wreath of scarlet leather flowers and red patent leather leaves round its close-fitting crown.

Apple Green and Silver.

What a pretty frock Barbara Miles—who won the World's Championship for ballroom dancing at the Queen's Hall recently, you know—is wearing at the Coliseum this week. It is apple green chiffon with a very full skirt and a wee, tight bodice, just one mass of diamenté. There's a little panel, with silver embroideries at the hem let in to each side of the skirt, just as if it wasn't full enough! The question arises, though, can a skirt of chiffon be ever too full for dancing? When I looked in at Lucile's, who made this frock, they told me that she is to have a new one soon, but even the colour hadn't been thought of then.

Hats to Match.

It's Lucile, too, who has made a lot of the frocks in the new Palladium show, "The Whirl of the World," and every one of them has a hat to match. There's Nora Delany's brown satin with a circular skirt, with its gold-and-brown flowers at the side, and georgette collar and sash. Then she has a Victorian dress of pink georgette and silver lace, with a silver hat to match, and a white serge suit, much be buttoned and be-pocketed, which she wears with a little top of white and cerise georgette, and, of course, a hat of white and cerise. Evelyn Cavanagh's white chiffon, with its rows of ostrich trimming on the skirt and the huge pouffs at each hip, has a tight little bodice sewn in sun-ray pattern with diamenté to its full skirt. She, too, is to have another dress soon, but so far I'm sworn to secrecy on that subject. Last, but not least,

(*Continued at foot of next col.*)

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NEW HIGHLAND PLAY.

"Full Fathom Five."

Comedy, in Four Acts, by John Brandane, Produced at the Athenæum Theatre, Glasgow, on Tuesday, March 11.

Mrs. Manson, Elliot C. Mason, Mrs. Fraser, Grace McChlery; Miss Fannie Fallone, Deane Swan; Iona Fraser, Jean Taylor Smith; McIver, John Rae; Katie, Margaret Gourlay; Cooney, W. Levack Ritchie; Mr. Lawrence, George F. Yuill; Doctor Fraser, D. Morland Graham; Neil Macdonald, M.B., Ch.B., Graham Dow; Maclaren Struan Robertson; Macpherson, James Anderson.

The author of "The Glen is Mine" has in this new play produced an equally clever and amusing work. The scene is laid in a small coast town in the Highlands, and the fun is caused by the efforts of a local syndicate which includes Doctor Fraser and Maclarep, the village grocer, to stimulate public interest in a Spanish galleon which was sunk in the bay in the days of the Armada. The diving operations attract many visitors from England and elsewhere, and this is good for trade. But as no treasure has been brought to the surface for some time, the doctor and the grocer arrange for a sham burglary of the treasures already recovered, so as to get as much publicity in the Press as possible. Cooney, the diver, is entrusted with the job, but his fondness for whisky leads him into a mess, for he steals the doctor's collection of old pewter instead of the more valuable articles, and when he discovers his mistake, throws the lot off the end of the pier, and another diver brings them up the following day as new relics from the sunken galleon!

The story is well worked out, the dialogue is crisp and humorous, and the interest is well sustained. The part of Doctor Fraser was well acted by Mr. D. Morland Graham. The Irish diver, Cooney, was an excellent study as played by Mr. W. Levack Ritchie, and his boon companion, MacIver the joiner, was very well done by Mr. John Rae. The parts of Maclaren, the local grocer, and Macpherson, a constable, were also cleverly acted by Messrs. Struan Robertson and James Anderson. The wife of Doctor Fraser was played with kindly humour by Miss Grace McChlery. The love interest was ably sustained by Miss Jean Taylor Smith as Iona Fraser, and Mr. Graham Dow as the doctor's assistant. The summer visitors were amusingly portrayed by Miss Elliott C. Mason, Miss Deane Swan, and Mr. George F. Yuill, and the part of the servant, Katie, was ably acted by Miss Margaret Gourlay. The play was produced by Mr. W. Ralph Purnell, and the author was called and heartily applauded at the end of the performance.

ROYAL ACADEMY OF MUSIC.

Awards.

The Joseph Maas Prize (Tenors) has been awarded to Alan R. Thomson, a native of Sanquhar, Dumfriesshire. The adjudicators were Messrs. Charles Phillips and Edward Iles.

The Sterndale Bennett Prize (Female Pianists) has been awarded to Doris Sheppard, a native of Bromley, Kent. Dorothy Folkard and Rene Cook being highly commended. The adjudicators were Miss A. Adela Hamaton and Mr. Horace Kesteven.

The Goldberg Prize (Tenors) has been warded to D. Murray Brown, a native of Horton, Bucks, Denys Erlam being highly commended. The adjudicator was Mr. Maurice d'Oisly.

The Edward W. Nicholls Prize (Female Pianists) has been awarded to Sybil Barlow, a native of London, Betty Humby being very highly commended, and Rene Cook and Winifred M. Y. Sanders highly commended. The adjudicators were Miss Harriet Cohen, Miss Dorothy Howell, and Madame Elsie Horne.

(*Continued from preceding column.*)

comes Dora Duby's black tulle over silver—a full black tulle skirt cut into vandykes and garlanded with flowers and the dearest little Louis Quinze bodice of black and silver brocade, with just a hint of colour—yellow, mauve and pink flowers—at the waist.

Modern Modes.

I didn't think that Dolly Tree was quite as successful as usual in her more fanciful frocks in the new Hippodrome revue, "Leap Year"; but, on the other hand, her modern frocks were all very good indeed, and most of them emphatically wearable. Betty Chester's first appearance was in a slim little bright-green crêpe-de-chine very slightly godet at the hem, with long sleeves, a little white organdie collar and cuffs tied with black bows, and a little black tricorne hat of moiré ribbon. Among her chorus frocks, perhaps the most successful was the simplest—a beautifully-cut black charmeuse with a three-tiered skirt, the tiers beginning only at the knees. With it was worn a black Breton sailor in hatter's plush, and a quite voluminous bright-green scarf was wound twice round the neck.

Dance Frocks.

Tables were overflowing on to the dance-floor at the Piccadilly Hotel when I went on there with Dolly Tree after the Hippodrome show, and there were some adorable dancing frocks worn by the girls who were dancing when the Dolly Revels were not on. One of these was a lovely apple-green moiré with a swathed bodice to the hips, and then a skirt full enough to sway with the dancing, which had a very wide band of marabout, dyed to the exact shade, at the bottom. Barbara Miles was wearing a very lovely primrose-yellow frock with panels tacked down to the side of the skirt and covered with diamenté, but with loose, fluted edges towards the back in plain georgette. Another perfectly plain georgette frock had a feather embroidery to represent a snake twined round the hips—a curious mixture of silk and sequins.

"CHILD O' MY HEART."

W. V. Garrod's New Play.

Play by W. V. Garrod, produced at the Mexborough Hippodrome on Monday, March 17, by the Graham Roberts Repertory Company.

Mrs. Full, Miss Phyllis Massey; Dr. Perry, Mr. Graham Roberts; Eleanor Ridgewell, Miss Maud Morton Powell; The Rev. Julian Maryon, Mr. James Hart; Colonel Ridgewell, Mr. Algernon J. Hicks; Patrick Vaughan, Mr. Arthur Leslie; Christine, Miss Betty Morton; Bertram Conway, Mr. J. G. Maine.

The characters in Mr. W. V. Garrod's new play, "Child o' My Heart," are skilfully drawn, and there is a cohesion in the plot that holds the interest throughout. It is what is termed a "human" play, and while its purpose is manifestly to play upon the emotions, it has a delightful vein of smart comedy.

The story opens with the arrival at Colonel Ridgewell's house of Christine, his granddaughter. Christine is the daughter of Eleanor Ridgewell and her soldier lover—a soldier-hero who was killed in action before he could make Eleanor his wife. The colonel, a man of stern and narrow outlook, has had Christine brought up in a convent, and to satisfy the conventions of the world she is led to believe she is the daughter of Muriel (Eleanor's sister), who died two years after her marriage to Bertram Conway, a drunken reprobate. On such grounds is set up a veritable sea of deception which could only have one end. Revelation and confession come with the mother-love that springs up in Eleanor's heart, and with the disgust occasioned by the appearance of the pseudo-father (Bertram); but before the happy culmination there are many dramatic and impressive moments. The play was received with deserved enthusiasm.

The drama lost nothing by its enactment by the Graham Roberts Company. Miss Betty Morton was charming and winsome in the rôle of Christine, not quite so unsophisticated as her convent rearing would have led one to believe. Miss Maud Morton Powell is an actress of much personal charm and skill, and her presentation of Eleanor was very real and sympathetic. Mr. Algernon J. Hicks gave an exceedingly fine study of the proud but narrow-viewed Colonel Ridgewell; he gave the rôle a quiet dignity and impressiveness. Mr. Graham Roberts was refreshingly breezy in the part of Dr. Perry; Mr. Arthur Leslie won honours in a genial presentation of Patrick Vaughan; Mr. J. G. Maine played to the life the worthless Bertram Conway, and Mr. James Hart was quiet and refined in the rôle of the Rev. Julian Maryon.

AMUSEMENTS IN SOUTH AFRICA.

Return of Moscovitch.

Johannesburg, Feb. 27, 1924.

Maurice Moscovitch and his company have landed back in Africa, to the delight of all lovers of acting and the drama. They open at His Majesty's here on March 17 with "The Merchant of Venice." We all look forward to Moscovitch's interpretation of Shylock.

Oscar Asche's Visit.

Oscar Asche, who toured South Africa many years ago with "Kismet" and other plays, will pay a return visit here shortly under the ægis of the African Theatres. His plays have not been announced yet.

"The Knave of Diamonds."

Ethel M. Dell's "The Way of an Eagle," has done tremendously well here with George Relph as the inimitable Nick Ratcliffe. To-night "The Knave of Diamonds" will be produced by the George Relph Company, and Dellians will again crowd the theatre for a further few weeks. Relph has become a real matinée idol and the darling of the gods.

A Fine Vaudeville Programme.

At the Empire this week the African Theatres have put on one of the best bills seen for many a long day. The headliners are Bailey and Cowan, with Estelle Davis, in their jazz riot, called "The Little Production." Bailey is the most expert banjoist that this town has ever heard; Cowan sings songs, new and old, in a jazz manner that only he is capable of, and Estelle Davis (Red) plays the saxophone. The audience kept them on the boards for over an hour, and would have insisted upon more but the artists were exhausted and the limits of time precluded. Brull and Hemsley give some more of their clever impersonations; Signor Beltino Cappelli, Italian tenor, sang beautifully and received an ovation; Howard Rogers presented "The Farewell to the Vicar," and the Femina Quartette gave a brilliant performance. Bert Weston was responsible for some excellent comedy, and Evison and Hestor brought down the house with their bath-chair chatter.

When the Quill Club Players gave their first performance at the Bijou Theatre, Bedford-street, Strand, three one-act plays were produced: "Catherine Parr," by Mr. Maurice Baring; "Saving the Vicomte," by Miss Mercia Stanhope, in which the rôle of Toinette Châteaubriand was charmingly played by the authoress herself; and "Pot Luck," by Miss Gertrude Robins. The dressing of the two costume plays was most pleasing, and the delightful minuet danced by Miss Patricia Bradfield and Miss Louise Meyer, was much appreciated by the audience. It is understood that the Players intend to produce other plays by members of the club.

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THE ACTORS' ORPHANAGE, 3, Middle Temple-lane, E.C.4. ANSLOW J. AUSTIN, Hon. Secretary.

ACTORS' BENEVOLENT FUND. The ANNUAL GENERAL MEETING of the Subscribers will be held on the stage of the New Theatre, on Wednesday, 2nd April, at 11.30 a.m. punctually, to receive the Report of the Committee and the Accounts for the year 1923. LADY WYNDHAM (President of the Fund) in the chair. The attendance of subscribers is requested, and all those interested in the work of the Fund are invited to be present.

C. I. COLTSON, Secretary.

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WEDNESDAY, MARCH 26, 1924.

WEMBLEY AND THE PROFESSION.

GRADUALLY, and none too precipitately, the plans of the forthcoming British Empire Exhibition are being unfolded. The fire of criticism directed upon the subject in Parliament last week-end has been successful in extracting information, and we learn of many ambitious projects afoot. All doubts were set at rest as to whether the Exhibition would be ready to be opened on St. George's Day by the statement of the Colonial Minister that Wembley would certainly open in four weeks' time, and that on the day on which the King opened the Exhibition it would be complete.

The Pageant of Empire.

The Government itself has undertaken the presentation of a "Pageant of Empire," which will represent The Birth and the Growth of the Empire and The Empire of To-day. The Pageant will occupy three days, and it will be repeated on three occasions. The greater part of the text will be from the pen of RUDYARD KIPLING—an assurance that the patriotic note will be struck with no uncertain sound—and the music will be by SIR EDWARD ELGAR. Completeness of ensemble will be guaranteed by the fact that the services of SIR FRANK BENSON, MR. LOUIS N. PARKER, and MR. GRANVILLE BARKER have been secured in the production of the Pageant, and that MR. FRANK LASCELLES and MR. CURWEN, will be Pageant Masters.

Everything in this respect is as it should be, but what we should like to know is of whom are the personnel of the Pageant to be composed? With a Labour Government in authority we are entitled to ask that the performers, from the highest to the lowest, should consist of professional actors and actresses, remunerated at the standard rate of payment. We think we are right in saying that hitherto the "crowd" in previous displays has been represented by leisured members of the community, who asked and received no payment. Such a proceeding would be inconsistent with an administration that is founded upon trades unionism. It will doubtless be said that the expense of such a proceeding would make any profits hopeless, but we submit that, considering the state of unemployment in the profession, some other means of economising should be adopted. Lavish outlay is characteristic of a Labour Government, so far as municipal administration goes. Where Labour rules the rates are highest, and we suggest that their expenditure of public money should be utilised first in providing work for the masses of unemployed.

Sunday Opening.

Many problems are confronting the authorities on the running of this Exhibition. That with regard to Sunday opening has been disposed of by the statement of the Attorney-General, who expressed the opinion that under our present law the opening of the Exhibition as a place of amusement would be illegal. In the light of present-day developments, which permit of the playing of football, cricket, and other strenuous games on our open spaces on Sundays, that decision seems a little ludicrous. We are no advocates of a seven-day week, but when we see cinemas all over the metropolis presenting the same programme as that given on week-days while theatres are shut except for the purpose of private performances, we marvel that such things can be. We fail to find any more harm in acting a pageant on Sunday than in the playing of bands in the parks on that day. A short Act of Parliament legalising the opening of the Exhibition would be quite within the bounds of possibility, and would serve to popularise the project beyond measure, as many thousands will not see the Exhibition at all if they do not go on Sunday. In these circumstances it seems absurd to raise the question of cost of the Sunday staff. Public patronage, we imagine, would be sufficient to dispose of that matter.

One of the great difficulties confronting the projectors of the Exhibition will be the accommodation of the millions who will patronise it. It will be comparatively easy to deal with the crowds who visit Wembley during the day, but how are the authorities going to arrange for the conveyance home of the multitudes who will throng the place in the evening?

A British Empire Exhibition is too great a proposition to be allowed to fail. The plight of the public who are labouring under the difficulties of getting to and fro to business in the present deplorable 'bus and tram strike would be nothing in comparison with a multitude of people waiting at the gates of the Exhibition at night with inadequate means of transport.

THE POPULARITY OF GOOD MUSIC.

By ADRAH FAIR.

(In an Interview.)

The British music-hall public love good singing. In fact, they enjoy advanced music—that is to say, high-class music.

My view may be contrary to that held by other British artists. But, nevertheless, it is my personal opinion, and I think I am entitled to my own convictions, though they be different from those of others.

The British public enjoy the works of foreign composers better, perhaps, than they do those of British composers. For instance, not long ago we of the Foster Why's Company were asked to give a whole British programme. This we did. We dropped our Italian and French items and gave only those that were British. With what result? That we did not get one-third of the applause we had obtained for really high-class foreign compositions.

People nowadays want good things. This is evidenced by the fact that any aria we give from foreign opera is generally appreciated no less in the gallery than in the stalls. Indeed, the whole house think well of it.

When I first went on the halls with Foster Why's Company there was a long discussion on the matter about which I have just referred. It was thought that we were singing music that was too highbrow; and it was suggested to us, "Why not sing English ballads?" I sang an English ballad which went well, but not so well as the more advanced music that was given. This shows that the British public enjoy classical music—that they love good things, as I have said.

When I sang an aria from "Traviata" or "Rigoletto," I found that the public appreciated it more than they did the little ordinary English ballad. And, furthermore, they were well acquainted with it. This knocks down, so to speak, the arguments of those who said that I had sung only English ballads when I went on the halls. Usually, on our programme our selections are not indicated; but immediately the piano or orchestra begins to play, the audience knows what we are about to sing. It does not matter whether we sing in English or not; in fact, I think if one sings a ballad in the language in which it is written the public like it better than if it was sung in English.

Often I have heard prominent people say, "You are singing in Italian. Why do you do that? The public will not understand what you are singing, and you will not get any applause." That is a wrong conception of the actual facts.

I love singing to music-hall patrons. They are so very nice; so responsive. And the atmosphere of the halls is delightful; and the artists are, to one and all alike, most charming. There is a wonderful harmony in vaudeville; it is the good feeling that exists between one another that helps an artist in her work.

What is the difference between concert work and music-hall work? Just make-up! You do not apply any make-up—or, at any rate, not so much—on the concert platform as you do on the halls. It is necessary that a music-hall artist should make-up. A pretty dress, a little bit of colour, a little touch of powder, and a little bit of paint make a man think of a girl what she ain't. I am sorry to say it, but I am a little partial to my little powder-box.

[Photo, Janet Jevons.

ADRAH FAIR.

I have been to a great many countries to learn how to sing, but I never learned anything until I came with Mr. and Mrs. Why. They teach the real old Italian, the old Bel Canto way of singing, and it is a method that never fails. It is wonderful! Miss Greta Why, who is the contralto, is wonderful!

I used to be a dancer, but I have changed my metier. Why? Because the boy I regularly danced with went to the war, and subsequently I had so many falls that I felt it incumbent upon me to leave acrobatic dancing for the more graceful work of singing. I played at the Gaiety in "To-night's the Night" and "Theodore and Co." during the war—when I was quite a little girl.

Singing is much pleasanter work than dancing. It is a much greater gift, and you can give the public much greater pleasure. You can learn to dance, but singing is a gift. Dancing is mechanical—singing natural: a gift of God.

A voice that is not trained properly cannot last; in other words, if a voice is not trained properly it may get into bad habits, and therefore prove in the end to be a failure.

To return to my subject. Wherever there are music lovers you find classical music being sung; and whenever classical music is sung on the music-hall stage the major portion of the audience love it. The music-hall public has been educated wonderfully during the past decade.

THE DRAMA IN AMERICA.

French Plays at the Fulton Theatre—"The Outsider"—"The Lady Killer"—Equity and the Managers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 15.—Maurice de Feraudy, of the Comedie Française, made his American début at the Fulton Theatre last Monday, appearing in Octave Mirabeau's mordant comedy, "Les Affaires Sont les Affaires." M. de Feraudy, of course, played Isidore Lechat, the part he created at the first performance of the piece in 1903, and scored an enthusiastic success. During the week he has appeared in Molière's "L'Avare," and in "Monsieur Brotonneau," a three-act comedy by Caillavet and de Flers. In the latter piece M. de Feraudy impersonates a middle-aged bank clerk, who discards his unfaithful wife and consoles himself with Louise, a young typist. Mme. Brotonneau comes back, however, in a more or less chastened frame of mind after quarrelling with her lover. She consents to reside at her husband's expense in the apartment above, coming down occasionally to visit the happy pair. The situation proves intolerable, however, and Louise departs, leaving him to his lawful spouse, who is no sooner sure of her old position than she proceeds to assert herself as unpleasantly as before. But Brotonneau has to bow to the inevitable. M. de Feraudy's performance as Brotonneau was considered a triumphant demonstration of his versatility.

"The Outsider."

This interesting play by Dorothy Brandon has been produced in an excellent manner by William Harris, Jun., at the Forty-ninth-street Theatre, and has scored an unqualified success. It is finely acted by a well-chosen cast. Lionel Atwill, as the unlicensed practitioner, Anton Regatzy, plays the part to perfection, while Lester Lonergan, Whitford Kane, T. Wigney Percyval, Kenneth Hunter, and John Blair represent the group of surgeons in a distinguished and dignified manner. Katherine Cornell gives a highly intelligent and sympathetic portrayal of the crippled girl, Lalage, adding one more to the list of her recent successes. Fernanda Eliscu as Madame Klost, and Florence Edney as Pritchard win recognition for their excellent impersonations, and Pat Somerset as Basil Owen makes a good impression. The opening performance of this play held the close attention of a crowded house from start to finish and was liberally applauded.

"The Lady Killer."

At the Morosco Theatre this three-act play, by Alice and Frank Mandel, is the current attraction. Jack Kennedy, whose father writes scenarios for the movies, has an argument with Henry Meecham over the value of circumstantial evidence. To prove that he is right, Meecham arranges to disappear after manufacturing evidence to show that he has been killed by Kennedy. Joan Smith, a typist employed by the elder Kennedy, is in love with Jack, and constant attendance at the movies has made her extremely romantic. So, when Jack is accused of murder, she takes it for granted that he is guilty, and decides to save him by confessing that she

(*Continued at foot of next col.*)

(*Continued from preceding col.*)

committed the crime. Juries seldom convict a woman, she argues, especially if she is good-looking; in fact, she has been told that it is safer for a woman to kill a man than it is to cross Broadway at Forty-third-street. When the detectives question her she tells exactly how she killed Meecham when he tried to kiss her. Her story is palpably untrue, yet amusing. Her plan is to play upon the feelings of the jury through the "unwritten law," and with her fascinating appearance to win her freedom, marry Jack, and live happily ever after. The outcome of it all is that Meecham proves his contention that circumstantial evidence is misleading, and Jack's father, who is writing a scenario, gets an idea that enables him to give it the right sort of ending. The critics found the piece amusing "in spots." Claiborne Foster plays the typist cleverly.

Equity and the Managers.

At a conference between Equity officials and several managers, including Lee Shubert, Arthur Hammerstein, Richard Herndon and Edgar Selwyn, a form of agreement acceptable to Equity and the above-named managers was drawn up. This agreement is to be submitted to the twenty-seven managers who recently announced their opposition to the Equity shop. It is said that a compromise plan provides for an eighty per cent. Equity representation in all casts engaged by the managers.

THE PLAY IN PARIS.

"La Marche du Destin" at the Renaissance—Irony at Ch. Dullin's Workshop—English-Speaking Playhouse—"The Gods are Dead," Theme for Opera.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The most important *première* of a busy week was the production of Pierre Frondaie's latest three-act piece, "La Marche du Destin," at the Theatre de la Renaissance on Friday evening. The melodramatic story concerns a sentimental youth, Georges, meeting Stephane, the rich French wife of an English coal mine owner, and seriously falling in love. Georges is a noble-minded lad of elegant appearance, but otherwise poor, excepting for a legacy recently realised. Having been taken by the beautiful Stephane for a millionaire, he continues to play the game, living in clover with the lady he adores, who reciprocates his infatuation, until the money is spent. The callous husband gloats over the wretched fellow's embarrassment, and at first conceives a plan of revenge by getting a divorce so that the two lovers may marry, assured of his wife's consternation when she learns the truth. He later suggests bribing Georges to emigrate abroad for ever. The devoted lover refuses the money, but promises to disappear if the husband keeps his secret, and he drowns himself in a stagnant pool. Arquiliere is the cynical English husband, hated by his wife. Mme. Dermoz is the amorous lady in question, while Charles Boyer is the impecunious Adonis.

"Le Veau Gras."

Charles Dullin has revealed a cynical young author, with a great future before him, by mounting Bernard Zimmer's four-act comedy "Le Veau Gras" at the Theatre de l'Atelier at Montmartre. This is Zimmer's first stage attempt, and he has made good, although the story is not exactly a novelty. A country town chemist has two sons, the elder remaining at home to help his parents, the younger, Paul, getting a position as clerk in the capital. This handsome young fellow is soon tired of driving a pen, and has an intrigue with a wealthy woman old enough to be his mother. The family hears Paul has thrown up his job, and the father orders him home, fearing he may go wrong. The worthy country parents are prepared to call the prodigal to order, but when he arrives, with a pocket-book full of bank notes, he has the best place at the dinner table, while the hard-working elder son is relegated to the windy corner. Briefly, they kill the "Fatted Calf" (hence the title). And when the rich old lady comes in her Rolls-Royce to claim her beloved "secretary," all the nobility of the district, including the curate, who is not blind to the true situation, express their admiration for the ill-assorted couple, whose carrying-on would have scandalised the neighbourhood had they been poor. "Le Veau Gras" is a biting criticism of our mentality to-day where money is the only thing that counts.

Anglo-American Theatre.

Still another attempt is to be made to create an English-speaking playhouse in the French capital, and on April 25 Mr. Thomas van Dycke, an American, will take over the Theatre Albert I, Rue Rocher, offering A. A. Milne's "The Dover Road," to be followed by Galsworthy's "The Skin Game" (now running in French as "Les Cœurs sand Pitie" at the Ambigu), and Sutton Vane's "Outward Bound." Charles W. Miller and Komisarjevsky are co-operating in the enterprise. The former was in the movie business in California for a time, while the latter was connected with the London Stage Society. The company will include Philip Godfrey, Francis Chamier, and his sister Violetta, and Alice Crawford Williams (British); Murray Goodwin, who is a nephew of Nat Goodwin, William Williams, J. Alfred Fowler, Louise Hamilton, and Florence Wood Morris.

By the way, there is no truth in the report published in the dailies that Mme. Simone (now playing in New York) had acquired the leases of the Porte Saint-Martin and Ambigu-Comique Theatres. It is Maurice Lehmann, an actor, who has purchased from Jean Coquelin his interests in these playhouses. Paul Gavault, who bought the late Henri Hurtz's part when that director died, will probably remain an associate of M. Lehmann.

"L'Avocate."

At the Theatre Albert I. (the future Anglo-American playhouse heretofore mentioned) on Tuesday M. Renée Mauget presented a three-act play by Mme. Jane Misme, under the name of "L'Avocate," being the domestic economy essay of a female lawyer. Regine, after being called to the Bar, declares she will only marry a man she considers her superior, which lands her on the other side of thirty years before she judges Issales, one of the legal lights of the world, worthy of her. But meanwhile this eminent lawyer thinks the "barristeress" too clever for him, and marries a sweet little housewife, whereupon Regine bestows her hand on a rich young fellow who has long admired her talent. It is not long before both couples perceive they have made mistakes, or imagine they have, until the announcement of an interesting event brings tranquillity into their homes. This comedy reveals certain technical failings, but it is an interesting effort by an ardent suffragette, and is not badly defended by a devoted troup with Mme. Bertile Leblanc as the modern blue stocking. The bill ends by an act in verse.

"Le Chevalier aux Roses."

by Albert Sablons, being a brief yarn of a knight in the eighteenth century paying court to the maiden all forlorn.

"Les Dieux sont Morts."

Eugene Berteaux has chosen a Grecian subject for the two-act lyrical drama, music by Charles Tournemire, produced Monday last at the Opera. Chryseis predicts the death of the gods and the birth of a Christian redeemer. Zeus is furious, and condemns the people to be without light unless a virgin offers herself to be buried alive as a sacrifice. Eurogas, her sweetheart, swears he will die with her, and together they go into the tomb. Pan tries to intercede to save this wonderful specimen of true love. Nevertheless he disappears, and during the ensuing thunderstorm the lightning strikes the tree where the lovers are buried, a cross being revealed in its place. "The gods are dead," and the stage is then dressed for the next ballet. The action drags, and so does the music. But the opera-goer has a treat with

"Siang-Sin."

a two-act ballet of P. Jobbé Duval, terminating the soirée. The scenario is about a Chinese emperor discovering his better-half in the arms of a youth. The royal husband compels a wizard to restore his youth, but in doing so the unfaithful wife becomes an ugly old woman, whereupon the Emperor orders the wizard to transform them back to their original status.

"Anna Karenine."

Last evening (Saturday) the French version by Edouard Guiraud of Tolstoi's work, "Anna Karenine," in five acts, was given at the Theatre Mogador, with Mme. Laparcerie in the name part, supported by Jean Worms, G. Gollin, and the troup of this fine house.

TWO NEW SOCIETIES.

London will shortly have an opportunity of seeing Mr. Gyles Isham, who played Hamlet in the recent Oxford production. He is to play Romeo in the performance of "Romeo and Juliet" to be given by the Dramatic Players' Society at the R.A.D.A. Theatre on April 11 and 12. This society is made up of past and present members of the O.U.D.S., and the proceeds of their first production is to be devoted to the Actors' Benevolent Fund.

Another interesting society just started is also to have its home at the Lyon Theatre in Malet-street. It has been founded by Mrs. Geoffrey Whitworth (wife of the secretary of the Drama League), and is to be known as "The Three Hundred Club," so-called because that is the seating capacity of the R.A.D.A. Theatre. The first performance will be on Sunday, May 4, when "The Discovery," a play by Mrs. Sheridan (mother of R. B. Sheridan) will be produced by Mr. Nigel Playfair. It has been "adapted" by Mr. Aldous Huxley. Other plays to follow include "Guilty Souls," by Mr. Robert Nichols (which has already been published) and "A Comedy of Good and Evil," by Mr. Richard Hughes.

The cast for May 4 is a brilliant one, for it promises to include Miss Isabel Jeans, Miss Margaret Yarde, Miss Margaret Bannerman, Mr. Randle Ayrton, and Mr. Richard Bird.

THE VARIETY WORLD.

Federation Special Meeting—Tucker Wins Golf Trophy—The Brown Benefit—Wireless at Brinsworth.

V.A.F. Meeting.

Members of the V.A.F. are reminded of the special general meeting, which will be held at 12 o'clock noon on Friday at the Knickerbocker Club to discuss the question as to whether or no the ex-enemy ban shall be raised forthwith. In the meanwhile, we hear that innumerable contracts are being offered by German managements to British artists at far better salaries than are being paid to-day in this country.

Chas. Austin Home.

Chas. Austin arrived home from Australia on Saturday last, and was given a hearty greeting from his friends.

Tucker Wins Apollo Trophy.

Tucker won the handsome cup presented by Apollo (Mr. Will Bankier) at Sudbury last Thursday. His 79 nett was the result of good, steady play. Mr. Harry Barrett (very much on form lately) was "runner-up" with 81 nett, whilst Mr. Bobby Hind and Mr. Dave Carter followed on with 83 and 85 nett respectively.

Owing to the blustering wind the conditions were not ideal for testing the new "Blue Ribbon" ball, but nevertheless, everybody expressed themselves as highly satisfied with its capabilities, to which the good scores put in were also an excellent testimonial.

Others to compete included Messrs. Harry Ristori, Sammy Shields, Dick Tubb, George Sanford, Horace Sheldon, Reaves Johnson, J. C. Humphries, Alf Hayward, Jesse Jacobson, George Swift, and Billy Merson.

Monthly Bogey.

A reminder that the monthly Bogey competition of the Vaudeville Golfing Society will take place at Sudbury on Friday next, 28th inst.

The F. W. Brown Benefit.

The following artists, by permission of the managements concerned, have volunteered their services in connection with the benefit for Mr. F. W. Brown which Mr. Charles Gulliver has arranged to take place at the Holborn Empire on Friday evening, April 4:—The Trix Sisters, Miss Clarice Mayne, Mr. Billy Merson, Mr. Walter Williams, Mr. Fred Barnes, Miss Margaret Halstan, in a new farcical comedy, "Advertisements," Miss Daisy Dormer, Miss Nellie Wallace, Mr. Ernie Mayne, Miss Gertie Gitana, Mr. George Jackley, Mr. Hayden Wood and Miss Dorothy Court, Mr. Sammy Shields, the O'Gorman Brothers, Mr. S. W. Wyndham, Miss Nora Delany, Mr. Bruce Green, Mr. Wilson Hallett, Mr. Harry Champion, Miss Lucie Clark, Miss Daisy James, Miss Joan Hayes, Mr. Ivor Vintor, Miss Vera Wootton, Mr. Harry Tate, Mr. Talbot O'Farrell, Felovis, Kharum, Dollie and Billie, Naughton and Gold, and Jack Hylton's Band.

Wireless at Brinsworth.

The old folk residing at the Institution can now enjoy the latest form of indoor entertainment, thanks to the animal exhibitors' branch of the variety profession, who have, through the instrumentality of Capt. Joe Woodward, presented the Home with a four-valve wireless set complete with loud speakers and headphones. Anything in the nature of dullness which may have in the past prevailed during the long evenings which in their younger days meant so much to these old artists, will be relieved. The president and committee are grateful to Capt. Woodward for his kindly aid.

Sam Mayo.

For the first time since 1914, Sam Mayo, who is still successfully appearing in "A Week In a Night," will not be playing at Liverpool during Grand National week. He tells us, however, that his information is very reliable, and he hopes to continue the good fortune which is usually associated with his Liverpool engagement during the race week.

Frank Wheeler's Bereavement.

It is less than a month ago that Frank Wheeler's only daughter Nettie (Mrs. T. Elder Hearn) passed away, and now we hear the sad news that his only son Benjamin, aged 9, died on Sunday last as a result of internal injuries received playing football.

For South Africa.

The following artists sailed from Southampton on Friday per R.M.S. "Armadale Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Wright and Hartley, Kiddie King.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Harry Weldon, Esq., and the Variety Artists' Federation for a donation of £5 5s. each; Lady Tree for a donation of £3 3s.; and Otto Schiff, Esq., £2 2s., per Miss Lottie Albert, John Galsworthy, Esq., £2 2s.; Mrs. Synge Hutchinson is thanked for her annual subscription of £1 1s., and Mrs. Rose Kingly for her hon. subscription of 10s. 6d.

As the house is nearly sold out for the matinée on Tuesday, April 1, all those desiring tickets should apply immediately.

Georgie Wood in America.

News to hand from the States tells of the success of Georgie Wood, where he has been playing since last August. Georgie plays a return date at the Palace, New York, on the 31st inst. After his American season he goes on to Australia, and is not due back here until Christmas, 1925. Georgie reports that all are well, very happy, and they send their regards to all friends here.

Carne and Kellaway.

After a brief rest following their pantomime season at the Lyceum Theatre, Carne and Kellaway resumed this week at the Mile End Empire, and next week return to the Victoria Palace.

Scott Sanders.

The new number, "Wayside," produced recently by Scott Sanders, is now followed by "Sunshine Sam," which is being introduced this week at the Hippodrome, Liverpool. Next week Scott returns to the Alhambra.

Manchester Wolves.

The Manchester Den of the Wolves are having a special Wolves' Howl on Thursday, April 24, at the Rivoli, Oxford-road, Manchester. The whole of the proceeds will be given to the Royal Infirmary, towards the maintenance of the Wolves' bed. The last effort was a huge success, over 200 people being turned away. Artists playing in Manchester that particular week should secure their tickets immediately from Paul R. Hall, Clarendon Hotel, Oxford-road, Manchester.

London Lodge.

At the last meeting of the London Lodge on Thursday the following were the officers: First Player, Stanley Lupino; Prompter, Harry Beard; Call Boy, Albert Mason; Stage Manager, G. Lupino; Supermaster, Harry Ray; Property Master, H. Midgley; Utility Player, Guy Bullar; and Chaplain, Rev. John Alban. The vacant chair was dedicated to the late Charles Deane.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 9 death levies are now due on the 1924 book. Red stamps 12.

Jock Mills.

To-morrow (Thursday) morning Jock Mills leaves St. Pancras at 10.20 for Tilbury to join the s.s. Borda, which leaves for Australia later in the day. Jock has been booked by Sir B. Fuller for a 30-week season down under.

Dollie and Billie.

In addition to playing the London Coliseum last week, Dollie and Billie were also appearing at the Alhambra on Friday and Saturday last in the absence of Neil Kenyon, who was indisposed. These clever entertainers have become established favourites in the West End, and are always assured of a hearty welcome.

Will Fyffe.

We are glad to hear that Will Fyffe has benefited greatly by the rest during the past week, and was able to resume at Lewisham on Monday night. His reception was of the heartiest.

Adam Tomlinson.

A few months ago, Adam Tomlinson gave up his residence in town, and has found his way to the Isle of Sheppey, where he is Mine Host of "The Highlanders," at Minster-on-Sea. Adam will be glad to see any of his friends.

Stella Browne.

A newcomer to the Stoll tour during the past few weeks is Stella Browne, a delightful young soprano, who made an excellent impression recently at the Alhambra. Last week Miss Browne appeared at Hackney, and next week will be at Shepherd's Bush.

Hal Bert.

A few days ago Hal Bert, the elastic comedian, signed up with Francis Laidler to appear in the summer pantomime season at the Theatre Royal, Leeds. This week Hal is appearing in his single act at the Bedford.

Ristori and Partner.

Harry Ristori and Partner have just concluded two weeks at the London Club, and next week will be at the Alhambra, that being their first West End appearance since their Colonial season.

Gladys Horridge.

Miss Gladys Horridge, after her season in revue for Mr. Fred Karno, is back again with Fred Kitchen in his popular sketch. "If the Cap Fits," and will be at the London, Shoreditch, next week.

Opera Follows "Good Luck."

After "Good Luck" at the Liverpool Olympia there will be a session of Grand Opera by the British National Opera Company, commencing on Monday next.

Primo J. Gordon-Wilson Glenny will be the guest of honour at the anniversary dinner of the Sir Joseph Lodge, R.A.O.B., this evening, when a complimentary concert is to be given in celebration of his 80th birthday and 62nd year in Buffaloism.

Tommy Mostol.

During the past week, Tommy Mostol has been a victim of the 'flu, and was unable to appear at Penge on Friday and Saturday, but had sufficiently recovered to resume at Edmonton on Monday night. Next week he will present a second edition of "Jig-Saw," at the Empress, Brixton. Billy Bernhart, who played Tommy's part during his absence in panto., deputised.

Will Hay.

Writing from Sydney on the 14th ult., Will Hay tells us that, although it is the hottest month of the year, business is really wonderful. Will is having a very happy engagement down under, and says that his reception was far greater than he anticipated.

Malvina.

At Chiswick this week Malvina concludes her present season in town, and opens on the Moss tour again next week, returning to London at the end of May to play at the Coliseum.

Barton and Ashley.

Just now Barton and Ashley are playing the Keith Circuit in America with that amusing sketch, "Money Talks," which proved so popular here last season. John and Anne hope to return here later in the year, when the present tour is completed.

Syd. Howard.

At Islington last week Syd. Howard, as chief fun-maker in "Vanities," was in fine form, and the show played to excellent business. At Birmingham Empire recently "Vanities" put up another record at this house.

June Mills in S. Africa.

After a very successful season in Australia, June Mills and Wm. Innes opened last month in South Africa at Johannesburg. June and her partner are due back here at the end of May.

Jack Warman.

Playing last week at the Hippodrome, Norwich, Jack Warman, in "Top Speed," was highly praised by the local press. The show is at Ipswich, and returns to town shortly.

Albert Rolle.

At the Palace, Tottenham, this week, Albert Rolle concludes a two-year engagement as ballet dancer in "Spangles." After a brief rest, Albert will be joined by a lady partner and will present a novel dancing act.

Alfredo's Band.

At the Grafton Galleries, Alfredo and his Band are still proving a popular feature. At the moment Alfredo is considering offers from West End managements for presenting his band on the halls in the near future.

Elsie Carlisle.

Recently returning from New York—where she was fully successful—Elsie Carlisle, the revue star, has received three offers for production during the past week. She intends to play a few single dates, and may go into production in a month or two.

Tex McLeod.

Appearing just now on the Keith Circuit, Tex McLeod is winning golden opinions for his entertaining act.

Nora Creina's Restaurant.

On Monday next Miss Nora Creina, the popular revue artist, will be glad to meet her many friends at the opening of her restaurant at 23, Lisle-st. This is known as "Nora's," where luncheons and teas will be served at popular prices.

Katrina and Joan.

On Friday evening last, at the New Empire Theatre, Paris, Katrina and Joan, the British dancers, were given a hearty reception. They have already received offers from other managements.

Bert Weston.

Now on his way to Australia, Bert Weston was unable to prolong his season in South Africa, as he is due back here to resume the Controlling tour on August Bank Holiday. Bert is expected to arrive down under early next month for a ten weeks' season.

"How Much I Cared."

One of Darewski's new songs, now being published, is "How Much I Cared," which has been written and composed by Ferguson Arthur. It is a tuneful little number.

Magicians' Club.

A lecture is being given to Magicians and friends to-night by Mr. Will Day at the National Hotel, Upper Bedford-place, on "The Cinematograph Past and Present." Albert Bangert will be in the chair, and ladies are invited. Visitors are asked to be in their seats by 7.45.

Jack Binns' Benefit.

Mr. Jack Binns, the manager of the Margate Hippodrome, had his annual benefit on March 20, when there was a packed house. The capital programme included Will Bishop, The Clevelands, Arthur Fayne, Evelyn Archer, Lillian Barrie, and many others.

"LEAP YEAR."

At the London Hippodrome.

Book by Lauri Wylie, Lyrics by Clifford Harris, etc. Additional Scenes by R. P. Weston and Bert Lee. Music composed, selected, and arranged by Herman Finck. Ballets, Musical Numbers, and Ensembles, staged by Gus Sohlke. Produced by Julian Wylie.

Julian Wylie's latest revue, "Leap Year," after a few days' run at Liverpool, came to the London Hippodrome on Thursday, and with its many beautiful and artistic scenes and colour schemes, tuneful melodies, funny skits, novel and wonderful dancing, is a production in which all concerned are to be congratulated. There is an exquisite Nottingham lace scene, in which, by clever lighting effects, the pattern of a lace curtain across the stage is frequently changed; a fine Wembley Exhibition scene, a rollicking "fair" scene, following a street scene in which many of the coster songs, made popular by Albert Chevalier, Gus Elen, and other artists, were given, and an Emblems of Empire tableaux, which was beautifully dressed and staged. One of the most loudly-applauded was the deck of a trawler, with Mr. Bernard Dudley as the stoker, singing very finely, assisted by the Male Voice Chorus and the Welsh Gleemen. Then there is the wonderful dancing of the Eighteen Gertrude Hoffman Girls, a troupe of clever acrobatic dancers in startling costumes, whose energetic evolutions called forth the heartiest of applause, as did their remarkable act on webbing suspended from the flies. Another decided hit was made by Ratoucheff's Russian Lilliputians, with their clever miming and dancing in the "Penny-in-the-Slot Machine" scene, and ballet of a jilted lover, and their parade of the wooden soldiers.

George Robey returns to the Hippodrome in fine form, with many opportunities, and a new catch phrase, "grt-cha!" Late in the evening he joins Miss Betty Chester in "Crazy Over Me," a very humorously worked item; he has a characteristic ditty in "Never, As Long as I Live," is a laughable figure as a Guy Fawkes, and discourses very funnily on the housing shortage. He is heavy father in the ingenious playlet "Two In One," in which the first and second acts are played simultaneously; the golden-haired hero of the "Honest-to-goodness sporting drama," "Good Health"; and sings a coster song or two. Then there is clever Laddie Cliff, capital in his Cockney scenes, and as the boy in the "Two In One" skit, dancing as he only can dance, and singing "Say it With a Ukalele" and other numbers. Miss Betty Chester acts, sings, and dances throughout with great spirit, and is especially good in the skits and in the duet with Mr. Robey. Pretty Miss Maud Fane acts with much charm in all the scenes in which she appears, and is a delightful vocalist; and Miss Vera Pearce also sings and acts well. Noel Leyland, Eddie Jaye, Ethel Landau, and the Hippodrome Eight and Miss Phyllis Heryet, whose clever ostrich dance was one of the hits of the production, and many others contribute to the success. At the conclusion there was much enthusiasm, and calls for George Robey and Julian Wylie, who made brief speeches of thanks.

T. E. DUNVILLE.

Sad Death of Popular Comedian.

The sad death of Mr. T. E. Dunville, whose body was found in the Thames at Caversham Lock, near Reading, on Saturday, has come as a great shock to the profession. Mr. Dunville had been missing from his hotel in London since Friday morning, and Mrs. Dunville was in Reading at the time of the discovery seeking information from the police. The inquest is to take place this afternoon.

Mr. Dunville (Thomas Edward Wallen) was born in Coventry in 1870, and was originally intended to be a clerk in the Rudge-Whitworth firm, but at the age of 17 he left home to go with a travelling pantomime ("Cinderella") at a salary of £1 per week, his duties including the grooming of one of Cinder.'s ponies. He had a hard time until 1889, when he prevailed upon the manager of the Victoria, Bolton, to let him do a trial turn on the Monday afternoon. He made an instant hit, sang six numbers, and, through the good offices of Mr. W. J. Ashcroft, who was also on the bill, was solidly booked, within a fortnight, for six months in the provinces.

His first appearances in London were on June 30, 1890, at the Forester's, Gatti's and the Middlesex, where he scored in "Lively On, Lively Off," and for over thirty years he was very popular in the principal London and provincial halls. As recently as last week he was appearing at the Grand Palace, Clapham.

Among his most successful songs were "Accidents," "Then the Band Played," "The Postman," "Pop, Pop, Popperty, Pop," "Dinky-Doo," "'Nuff Said," "Bad Language," "And the Verdict Was——" "The Stormy Winds Did Blow," and "The Hypochondriac."

Harry Talbot, of Talbot and Clare, has written several new comedy scenas for the "Society Idols," and is also producing that company for Mr. Harry Benet.

"LOSH MON, A'M AWFU' DRY."
"YE'LL SOON BE HAME, DONALD, AN' WI' THE BEST O' SPIRITS."

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A FAMOUS ILLUSIONIST.

Death of Carl Hertz.

Many friends in the profession have learnt with sincere regret of the death, at Coventry last Thursday, of Mr. Carl Hertz, the famous illusionist, at the age of sixty-five. Mr. Carl Hertz was born in San Francisco on May 14, 1859, and made his first stage appearance in that city, at Platt's Hall, at the age of nineteen, during the next six years playing all the principal cities in the United States. His first appearance in this country was in August, 1884, at the Folly, Manchester, and he was first seen on the London stage, a few months later, at the Royal, Canterbury, and Collins', where he gave performances of card manipulation. It was, however, his famous "canary trick" which established him as one of the foremost "prestidigitateurs" of the world. It will be remembered that he performed this "canary trick" about two years ago before the Select Committee of the House of Commons, in connection with the "cruelty to animals" controversy, effectively proving, as far as he was concerned, that such charges were groundless.

Originally known as "The King of Cards," Mr. Hertz, with his "Birdcage," "Vanishing Lady," and other elaborate spectacular illusions, toured all over Europe, Australia, South Africa, India and China, and all through his forty years of active work, combined sound business principles with first-class showmanship. He leaves a widow, professionally known as Mme. Dalton, who rendered him expert assistance in the performing and presentation of his clever illusions.

The funeral took place at the Jewish Cemetery, Golders Green, on Sunday. Among those present were:—Mr. Charles Hertz (son), Mr. Cusden, Mr. Harris Fineberg, Mr. Pike, Mr. Jack Somes, Mr. Geo. Rollitt, Mr. J. Wilson, Mr. A. Rogers, Mr. Dave Carter, Mr. Steiner, Mr. Relph (Little Tich), Mr. John Moore, Mr. Footgers, Mr. A. Houssein, and Mr. A. Garrett.

Many beautiful floral tributes came from:—

The Widow, the Son, Daughter and Son-in-Law, Mr. and Mrs. Relph, Mons. Footgers, Mr. Rollitt, Mr. Dave Carter, Mr. and Mrs. L. Cohen, Mr. Ben Phillips, Mrs. Jack Davis, Mrs. Cusden, Miss Posner, The Knickerbocker Club, Miss Clarice Mayne, Miss Ethel Dully, Miss Nina Murray, Mr. and Mrs. Meaker, Mr. and Mrs. Gee, Miss Ethel Payne, The Directors Coventry Hippodrome, Miss Ashby, Mr. Nigel Cellsus, Liverpool Dramatic Lodge, Misses Woolf, The Magicians' Club, Mr. Will Goldston, Mr. Chas. Stone, and The Assistants of Mr. Hertz.

The Dix Band.

The Dix Band, which opened at the Queen's Hall Roof on Tuesday evening, recently completed an eight-and-a-half weeks' very successful engagement at the Olympia Dance Hall, when it played to nearly a quarter of a million people. The conductor of the band is now Jimmy Clarke. Mr. Clarke is already well known to Londoners, as he had a long engagement at the Trocadero. He hails from South Africa, where he is known as the "Jazz King."

"The Barnstormers."

Mr. Walter Bentley has secured the services of Miss Ouida Macdermott for "The Barnstormers," Miss Macdermott, who was in the original production, is not only a talented revue artist, but a clever and accomplished actress and vocalist. The show has a long run before it, and soon recommences on the Moss' tour.

"Pep."

At "Arcadia," Scarborough, on Easter Monday, Bert Elliott and Jack Edwyn will present the super-show, "Pep," a concert party comprising well-known artists.

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LONDON VARIETY THEATRES.

THE COLISEUM.

What dramatic possibilities lie latent in the Civil Service are forcibly suggested in "Promotion," by Austin Philips and Leon M. Lion. Many an author who has escaped from the toils of red tape will tell you that "the Service" is a remarkably fine thing "to get out of," and Austin Philips' special mention of the Savings Bank as a region where inquisitorial methods prevail shows that he shares the opinion of the celebrated men who have shaken the dust of that department off their shoes. Against a background of the doom of officialdom, Leon M. Lion presents us with a meticulously studied portrait of a despairing postmaster. All his hopes for the future welfare of his children and the restoration of his wife's health are frustrated because of a black mark against his name. In the past he had joined in a rebellion at the Savings Bank. For that reason promotion has been constantly denied him. He has had to pinch and scrape in consequence, and now that his wife needs medical attention he has to relinquish his plans for his son's education. At the height of his despair, however, he sees his name on the list of promotions. He is overjoyed, but finds the next moment a letter that cancels his new appointment. The district surveyor calls. Maddened with grief, the postmaster turns on him angrily—only to hear the appointment has merely been cancelled because a better post is available.

Another newcomer to the Coliseum of unusual importance is Oswald Williams. His mysteries are all the more remarkable because performed without elaborate properties. "The Dizzy Limit "lives up to its description of "the most astounding of all illusions." A rope net is formed into a hammock for Rae Warwick, who lies down in it, and is hoisted into the air. At Oswald Williams' signal one side of the net is let go. In the instant that it drops Rae Warwick simply disappears. No magician's model has ever vanished with so little machinery.

Apart from "Polynesia," the programme has been changed throughout. It is opened by Jerez and Ford, who give a strong spice of humour to their balancing feats. Mario Lorenzi seems to juggle music out of his harp, which he plays as a master. Hickey's Circus is excellent fun, for even the ponies seem to possess a sense of humour, while "Obey," the unridable mule, has a gay time with the tumblers, who try vainly to mount his back. Marie Burke and Arthur Klein sing several attractive songs of his composition, including "Live, Laugh and Love" and "You Never Really Cared for Me." Maxwell Stewart and Barbara Miles give an expert exhibition of ballroom dancing to the music of the Crichton Band, and Seiko and Takata, of modern Japanese dances. Rupert Hazell is his own irresistible self, Felovis juggles dexterously, and Ivan Bankoff makes the audience marvel at his whirlwind movements in "The Dancing Master."

THE ALHAMBRA.

Popularity has its penalties. It has placed Talbot O'Farrell in a dilemma. As an unusually conscientious artist, he refuses to rest on his laurels. Yet the more successful his new songs the more his audiences are moved to ask him to give them their old favourites as well. Time being limited, he makes a compromise. Most of his entertainment is new, consisting of lively allusions to the strike, topical tales, and such catchy ballads as "Wonderful Kingdom of Dreams," "What Makes the Business Man Tired?" and "McKan's Aeroplane." At the finish, however, he revives the ever delightful "Quaint Little Town in Old County Down." At the opening performance the insistence of the audience was so great that he had to explain. In a pleasantly worded speech he expressed a regret that some songs were no longer "in his music," and pointed out that he had to supply "something fresh." The music-hall would be a far more popular place if all performers were capable of taking this lesson to heart. It explains, anyway, why there is a burst of applause directly the curtain rises on Mr. O'Farrell's act, though his magnetic personality accounts for a great deal.

Although there are several celebrated names in the Alhambra bill, quite a notable success is achieved by Meazza and Andrienne. Their dances are charmingly arranged and well executed, but the chief reason of the applause is the grace of Jean Andrienne, which wins all hearts. Bransby Williams is in his usual confidential mood, making everybody in the audience feel that they are his personal friends, and seldom fails to respond to the loudest (he cannot possibly satisfy all) requests for imitations of actors and music-hall performers—all cleverly done. The Griffiths Brothers, in spite of the renown they have won, still manage to deceive quite a number of people with their preliminary references to Pogo, who, owing to Miss Lutie's earnestness, is often thought to be a real horse before his peculiarly affable head peers round the wings. Lola Krasavina wears magnificent frocks and cloaks, and sings with all her dramatic intensity, whilst Josie Fearon, late prima donna of the Carl Rosa Company, casts a spell with her voice.

The roller-skating of the Cronin Brothers, the manipulation of hats by Woltard, and the trick shadowgraph in "Look Out," are all very effective. Key and Keyworth, "a million dollar girl with a knut and a piano," provide another enjoyable "turn."

VICTORIA PALACE.

The long-suffering public, again deprived of means of transport, will do well to see Miss Daisy Wood. They will not merely succumb to her charms, but will become infected with her no uncertain liveliness and "ride" home on the crest of her vocal successes. A tramp to Finchley will seem shorter to the tune of "Dancing at the Palais," while "If I were Cupid" is a refrain that would carry one easily to Dulwich, or even Croydon. "If I were Cupid" is delightfully presented with some ingenious business with a bow and arrow, but instead of barbed shafts, photos of the fair marks woman are fired among the audience. Miss Wood concludes, to an enthusiastic reception, with "When You're Blue."

Mr. Morny Cash also goes extremely well with two excellent numbers, "Ain't I Glad?" and "Head of the Family," the latter exciting considerable mirth. Mr. Harry Tate, of course, literally drowns the sorrows of the public in laughter with his "Broadcasting," a classic of comedy, and surely one of the best of the many successful mediums he has used. Mr. W. H. Squire, Miss Lily Fairney, and Miss Auriol Jones are well received for their agreeable musical entertainment, Miss Fairney winning big applause for her rendering of "The Lass with the Delicate Air." Our Palace Girls are singing "Twelve o'Clock at Night," and dancing with all their accustomed vivacity. Fulvio does some remarkable balancing on a perilous erection of bottles; Miss Leah Victoria sings and dances agreeably; and Les Stadiums do some decidedly unusual dental gymnastics.

FINSBURY PARK EMPIRE.

"Paradise Alley," that pleasing mélange of mirth and melody, contributed largely by juvenile performers, met with cordial approval here on Monday evening. Mr. Harry Angers is the principal adult artist, The Twelve Victor Kiddies admirably filling their parts. Miss Zetta Mor gives a good character impersonation as a wide-awake Cockney girl in the unfamiliar environment of a Persian harem, following this with an apache song, and later cutting a bonny figure as a West End dandy.

Dick Henderson, with his anecdotal dialect and fine baritone voice, had an excellent reception. His two songs, "You Were Right," and, for the first time on any stage, "Do You Realise?" suit his robust style capitally, a cordial recall before the "tabs" resulting. That effervescing duo, Elsie Bower and Billy Rutherford, are billed "to entertain," which they do right royally, the lady—a dainty and sparkling bundle of mirth—being by no means worsted in the wordy repartee in which the clever couple indulge: Mr. Ernest Hastings in humorous songs at the piano meets with his usual well-deserved success; and Miss Marie Dainton in her always welcome impressions of present and past favourites of the stage—which on the occasion under notice included Lily Morris, Maidie Scott, José Collins, Nelson Keys, and the ever-lamented Marie Lloyd—was rewarded with a double recall. Mr. Jack Bruske and his fine orchestra remain, as of yore, a prominent feature of the entertainment.

HAMMERSMITH PALACE.

A bright programme here, starting with the Charles Thomas Troup—one lady and two gentlemen—all of whom do excellent work. Vera Wootton is irresistible in her song, "Mary Went to the Little Village Ball," following this with "If He Does This in the Twilight, What Will He Do in the Dark?" and "Bang Went All My Mother Said." Bert Lloyd is giving a well-written sketch, "What a Pal," with Marjorie Sutherland as the girl, Walter Tabrar as the policeman, and Bert Lloyd as the crook. Tom E. Hughes gave two good songs, the first "Everyone Will be There but Me," and "A Rag Bag of Vanity Swelldom." Phyllis and Giles have a good musical number in a farmyard set, in which they get merry music out of a pump, a cow, and a dog-house. Sammy Shields, as usual, went well with new Scotch yarns and songs about Johnny Dewar, Johnny Walker and others; his last on footballs and cricket balls secure him a very strong curtain call. Miss Clarice Mayne introduced a new number written by Weston and Lee; all of the items are good, and Miss Mayne looks a picture. She has good help from Jimmy Craig and her special conductor, Claud Anderson. The production is by Norman Lee; it includes a rustic duet with Jimmy Craig, "Down on the Farm," and the act finishes with some splendid imitations of Nelly Wallace, Gus Elen, "Marie Lloyd," and others. With a most enthusiastic curtain, Miss Mayne came in front of the tabs and recited in the most artistic manner. We have a good comedian in Ivor Vintor—"England's smallest dapper comedian"—he has a clear voice and is very smart. The programme is completed with The Uniques, a first-class comedy cyclist troupe, who gained much applause

CAMBERWELL PALACE.

To be topical is a necessary accomplishment of a successful comedian. Harry Emeric becomes at home at once on the topic of the tram strike, and his little bit of fooling and his song "Hurrah for the Rolling Sea" caused a lot of merriment. Ernie Roma, who follows, is a distinct contrast both in voice and physique.

Attired as a portly matron, the artist sings "I Love Kids." This assertion being supported by the presence of a perambulator containing four artificial ones!

Winter and Bunny provided something new in character study. Their first laugh somes with a dialogue illustrating how the power of steam was first discovered. Follows a conception of love-making, that of 60 years ago and the modern style. The courteous manners of the past are portrayed in a polished and comely fashion, whilst the free-and-easy and inconsequential chatter of present-day lovers was true to life. It was a performance thoroughly enjoyed.

Herbert Lee is another artist who pleased. Unfortunately he sings but one song, "Something to Remember You By." The best item in his repertoire, however, is his account of his adventures as a racing tipster, with a parody of "Excelsior"—"I'll Tip No More."

There are many other excellent turns. Among them are Gertie Gitana, as popular as ever; Jack Lane, another favourite entertainer; the "Terry Twins," always amusing and still knocking one another about in hilarious fashion; Grace Cunard, a clever juggler; Pop Carson, a breezy and well-liked comedienne; and Les Eldons, in a combination of skill and comedy.

THE BEDFORD.

Despite the difficulties of transport, we found a very good audience here at the first house on Monday enjoying a capital programme, including Percy Honri and his concertina. This fine artist gave endless delight with his well-chosen and varied programme. Hal Bert is always welcome here, and he is presenting a new selection. He starts off with "I Love Me," and then gives a very amusing number in the inebriated style and introduces much clever acrobatic work. Daisy Dormer, as dainty as ever, has a big success in "Maggie—Yes, Ma," which goes splendidly; she also gave her well-known number, "My Man's a Bad Man," which is one of the best things she has ever done, and had to respond to an encore, giving a very bright song with dance, finishing to hearty applause. A turn which leaves one guessing is that of C. H. Charlton, conjurer and illusionist. He presents many clever things, among them the magic kettle, which purveys any drink and is most popular. Levoic and Moran give a good dancing turn, which is very neat.

Fiery Jackson and Partner appear in a diverting juggling—or attempted juggling—act; it is a very amusing bit of fooling and most successful. A very artistic act is that of Cornelius and Constance, who give a fine display of dancing, and their polesque number is really splendid. Constance especially is to be commended for her work in this part. Wright, Conelly and Mack present a turn which cannot fail to please, for it is very bright and cheery, and the songs well chosen and admirably put over with good comedy. Conelly also deserves mention as pianist and for his playing of "The Kitten on the Keys," which met with appreciation. Zaleski, the human spider, gives his clever contortionist act, and the Three Mahers, in their dancing act, complete.

ILFORD HIPPODROME.

Mr. Albert de Courville's revue, "The Rainbow," which is being presented here this week, should pack every house. Miss Shirley Kellog's delightful singing in the stage picture, "In Old Versailles," gained for her storms of applause, as did her acting in "Souls Awakening" and as the actress in "The Proposal." Good support comes from that popular and clever comedian, Billy Bennett. He provokes much laughter in "Pharaoh Among the Ruins" and in his smartly rendered number, "In the Rain." The dancing of Douglas and Ethel Ascot is a good feature, and mention must be made of the conspicuous work of Miss Lola Raine, who did splendidly in "Midnight Blues" and "Any Little Tune."

WATFORD PALACE.

At the Watford Palace Theatre this week an attractive variety bill is headed by the famous Zancics in their marvellous thought-reading performance. The bill also includes Haywood and Hay, artistic entertainers; Fred Hutchins, dame comedian; Hunter and Bob, acrobatic comedians; Cheerie Lee, comedienne; Charles Norton, the clever mime; Bryan O'Sullivan, the Irish comedian; and Rosie Wylie, comedienne and dancer.

Last week, at the Queen's, Leeds, Reg. Bolton produced his latest show, "Hot-Pot," which proved a wonderful success, the local Press paying tribute to this popular comedian for his clever entertainment. Reg. has written and produced the entire show, and in the leading rôle he is supported by a strong cast, who provide a feast of fun and melody throughout the 14 scenes. This production is fully booked in the provinces for the next three months.

FORTY-TWO YEARS OF VARIETY.

Memories of the Old Royal.

[Mr. Charles Gulliver is giving a testimonial benefit at the Holborn Empire, on Friday, April 4, to Mr. Frederick William Brown, the head of the catering department, who has been associated with that hall for over forty years.]

Mr. Brown, who can well remember Mr. George Leybourne ("Champagne Charlie"), whose first and subsequent successes are indelibly associated with what is now the Holborn Empire, started life as a Post Office telegraph boy at Hornsey, which, in his day, was little more than a country village, and he delivered many messages to the manager of the old Alexandra Palace. His earliest impression is of the first horse race he witnessed, and he recalls to this day the frantic cries of "Auricomus wins!" The last message he took to the Alexandra Palace was on the day it was burnt down.

He was next employed as house steward at Allison's in Regent-street, which is now Dickens and Jones, and it was during this period he saw the old Alhambra burnt down, when he and his companions, staying to see the conflagration, were locked out of their quarters all night.

Mr. Brown started work at the Royal Music Hall in 1882, when it was under the management of Capt. W. T. Purkiss. His advertisement,

"The Royal Music Hall—Lit by the New Electric Light," lingers in Mr. Brown's memory. "A couple of arc-lamps," says Mr. Brown, "spitting and spluttering on all and sundry, which often went out as soon as lit! It required some courage to sit beneath them.

"In the old Royal the stalls area consisted of forms and chairs grouped round tables for three or four or more, whilst in the rear was an enormous pit, to accommodate six hundred persons, at the modest figure of 6d. a head. The 'stalls' admission was about 2s. 6d.

"There was only one balcony, but a very big one, with covered benches (a shilling seat). Behind this was the promenade, an American bar, and a large saloon, the latter containing some much-prized oil paintings.

"The show began at 8 p.m., and lasted till nearly midnight. Typical artists in the programme were the Sisters Bilton, the Sisters Leamar, Bessie Bellwood, Arthur Lloyd, Jolly John Nash, the 'Great' Vance, Fred Albert, Nellie Power and George Leybourne, all great favourites at the Royal.

'The Shinanigans.'

"Capt. Purkiss founded the 'Shinanigans,' a little clique with a strong dash of Freemasonry, whose objects were to help others. Sheep's head and baked potatoes figured as the principal item in their ceremonial banquets. The ceremonies commenced with the signs and passwords of the order, followed by a march round to the tune of 'The Flag That Guides the Sailor on His Way.' I sometimes headed this procession, with a lantern lit by a candle, and led the way to the regions below, where the fun was fast and furious. All the proceeds of this order were devoted to the maintenance of a cot for children in the Great Ormond Street Hospital. I do not know whether this cot is still known there.

"Capt. Purkiss produced a pantomime, in conjunction with Freeman Thomas, at Covent Garden, with Miss Fannie Leslie as principal boy. We adopted the pig from the 'Harlequinade,' and kept him as a pet at the Royal, where I taught him to beg and catch mice! He outgrew his welcome, as the average healthy pig will, and eventually met with the usual fate.

"Capt. Purkiss retired after about eight years in management, and when he left I was chief cellarman.

Introduction of Sketches.

"During the last two years of Capt. Purkiss's management he took Mr. Sam Adams in partnership. Mr. Adams was generally to be found wearing a big buttonhole and smoking an enormous cigar. He was a great gentleman, and everyone was sorry when, in order to open the Trocadero Music Hall, he left the Royal.

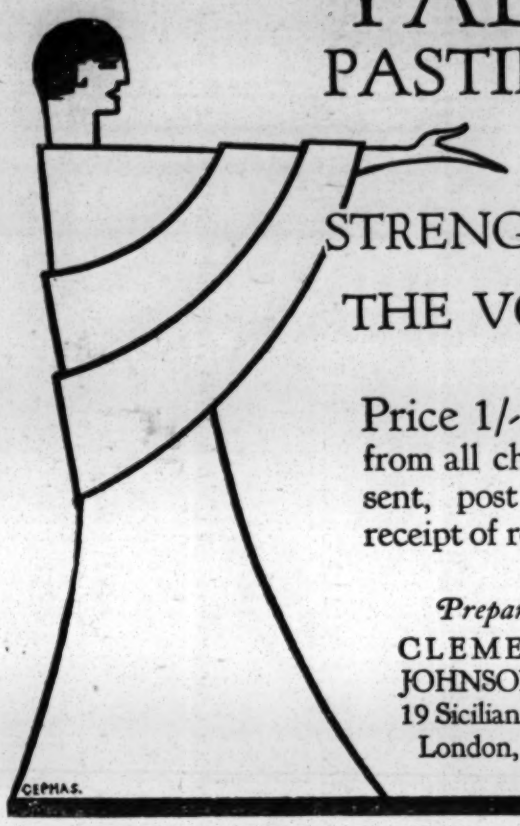
"Mr. Henry Ellis was the next to appear on the scene, and, with Mr. John Brill, who was formerly proprietor of the Star and Garter at Kew Bridge, instituted a very successful restaurant at the Royal. It seems to me a coincidence that while Mr. Brill was associated in the management of the Royal one of his predecessors, Capt. Purkiss, was proprietor of his old house, the Star and Garter, where he ended his days.

"Then, going back to the Royal, came Mr. Harry Lundy, formerly manager of the Oxford Music Hall, who introduced the first serious attempt at lengthy music-hall sketches, presenting The Wrestling Ladies at matinées, and George Gray's 'Fighting Parson' in the evenings! The property was then taken over by a limited company, and the old Royal was rebuilt, another tier was added; it was renamed the 'Holborn Empire,' and the successful 'twice-nightly' *régime* was instituted.

"Then Mr. Charles Gulliver became managing director of the proprietary company and assumed control of the circuit, which included the Palladium, the Holborn Empire, the Kilburn, Croydon and Islington Empires, the Hammersmith and Camberwell Palaces, the Grand, Clapham Junction, Olympia, Shoreditch, and the Lewisham, Rotherhithe, Ilford, Poplar, Putney and Willesden Hippodromes. Mr. Gulliver also acquired the historic Collins', at Islington Green, in March, 1919, which is now known as the 'Home of Drama' for North London.

"It was when Mr. Gulliver came into office that my appointment became fully confirmed, and the scope of my work considerably enlarged. When he decided to transfer the headquarters of the company from Charing Cross-road to Holborn, I found the office relegated to me was a room, reconstructed almost out of recognition, which I often had occasion to use in days gone by as a bedroom!"

JULIUS CÆSAR. *Mark Antony:* "Friends, Romans, Countrymen.



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6.10 HOLBORN EMP. 8.45
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LILLIANI LADIES.
FRIDAY, APRIL 4th, 7 till 11 o'clock, Grand Benefit Performance to Mr. Frederick W. Brown, in recognition of his continuous service of upwards of 40 years at the Old Royal and Holborn Empire.

6.30 KILBURN EMPIRE 9.0
CLARICE MAYNE.
KING & BENSON.
NAUGHTON & GOLD.
HARRY CHAMPION.
JACK THOMPSON AND MAXIME ARNOLD.
TOM E. HUGHES.
HALMA.

6.15 LEWISHAM HIP. 8.40
Jack Buchanan Presents
ARTHUR RISCOE
In
"BATTLING BUTLER."
Actual Production from the Adelphi Theatre of London's Musical Comedy Successes.

6.30 CAMBERWELL PL. 9.0
SHIRLEY KELLOGG
(The Famous Star of many London Hippodrome Revues)
In
"THE RAINBOW."
Produced by Albert de Courville
With
BILLY BENNETT
and
STAR CAST OF LONDON ARTISTES.

6.30 GRAND, ClaphamJ. 9.0
SAMSON—THE STRONGEST MAN ON EARTH.
FRED BARNES.
IVOR VINTOR.
WILSON HALLETT.
ZETTA MOR.
MAYNE & SHERIDAN.
VIOLET KING.
RICHARD HEARNE.

6.30 HAMMERSMITH PL. 9.0
WILL FYFFE.
GERTIE GITANA.
NAUGHTON & GOLD.
FRED CURRAN.
HAL WRIGHT.
SUTHER.
CALNO TRIO.
PIC & ALF.

6.30 WILLESDEN HIP. 8.45
ERNIE MAYNE.
TERRY TWINS.
LILY LENA.
ALICE CRAVEN.
HERBERT LEE.
BILLY SIMPSON.
PERCY HODGE.
MIHILL JOHNSON DUO.

6.20 ILFORD HIPPO. 8.40
CHARLES GULLIVER presents the Most Exciting Play of the Year,
"THE LAST WARNING,"
The Entire Production direct from the Comedy Theatre.
Featuring
HORACE HUNTER,
FLORRIE GROVES
and
LILY HAMMERSLEY.

6.30 SHOREDITCH OLY. 9.0
MAY HENDERSON.
HAYDN WOOD & DOROTHY COURT.
LILY LENA.
SAMMY SHIELDS.
BEN ALBERT.
HARRY EMERIC.
JACK WYNNE & CO.
THE UNIQUES.
D. C. BARNES.

6.15 CROYDON EMPIRE 8.30
Lew Lake presents
"KLU-KLUX-KLAN."
A Musical Melo-Burlesque in 12 Scenes.
By Arthur Rose.

6.30 ISLINGTON EMPIRE 9.0
ERNIE MAYNE.
JACK LANE.
HARRY BEDFORD.
THE McNAUGHTONS.
MILLER & CANNING.
GEORGE WINDSOR.

6.30 POPLAR HIPPO. 9.0
Will Dalton presents
The Musical Revue,
"HEADS OR TAILS."

6.30 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord),
Present
"SWEENEY TODD."

6.30 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord),
Presents
"BROKEN HOMES."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL. L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham. — The musical play of 15th century Italy, "Stigmata," enables Miss Phyllis Neilson-Terry to exhibit a wide range of emotion which is well sustained. Nor does she waste effort in obtaining her effects. An apparent cold was admirably controlled. The lustful and domineering father, Savorigi, was strongly portrayed by Mr. Edgar K. Bruce; and Mr. Cyril Sworder made a kindly nephew. The passionate and deceiving Giavino was ably interpreted by Mr. George Skillan, while Miss Margaret Damer as the jealous and wheedling mistress of Savorigi acted her part with conviction. The soldier of Mr. Clement Hamelin, and the mistress of the inn also played their rôles capably in a company in which the smallest parts were well done. The music by Norman O'Neill, and the dances arranged by Espinosa, are acceptable features of the performance, the impression of which was one of sincerity and high seriousness in treating of romance turned to tragedy.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth. — "Katinka," under Mr. Robert Macdonah's presentation, with Mr. Tom Reynolds as producer, pays another visit after being originally presented in Birmingham. Miss Evelyn Drewe is a sweet bride, who escapes from a villainous bridegroom, and sings charmingly. As the outwitted husband Mr. Gordon Sherry is a sinister figure, while Mr. Frank Webster wins sympathy as the real lover, both by his modesty and his excellent singing; he possesses a fine tenor finely expressed. The adventures of the wealthy American are essayed by Mr. Fred Colley, an able comedian, whose conduct in delicate situations provides great fun. Miss May Maston as the American wife rides the high horse well and dances agreeably. Then Miss Stella Gastelle as the bride's mother does her part admirably, while the harem warden of Mr. Burt Greene, and the grave comedy of Mr. Sinclair Cotter as the Parisian café manager, are in thorough keeping with musical comedy plot.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. & Mrs. F. G. Kimberley; A. M., Mr. John Crondace; Mus. D. Mr. Geo. Ridding.—Mr. Fred D. Neilson presents the comedy burlesque, "Unemployed," in which Messrs. Fred E. Moore, Charles Hanlon, Leslie Sears, Chic Chester, and Harvey West appear with Hazel Gray. In addition there are the Six Dancing Doles, the Sulton Boys, Arthur Robertshaw and George Reece, together with Wee Georgie Beck and Billie Ridley.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—"Crystals," Mr. Harry Day's revue, has a few fresh things to recommend it to Birmingham audiences since it first came here. Miss Kitty Colver brings her tuneful voice and graceful limbs into play as leading lady, and Jimmy Leslie continues to amuse with no little success. Assisting them are other favourites in Trixie Richmond, who scored a success; and Florence Williams, a gay and attractive lady; with an excellent trio in Adrian Burgon, Jack Swinburne, and Douglas Bing. The Royal Porth Octette add to the pleasure of the evening in this well-staged production, in which May Marshall should also be mentioned apart from the ensembles.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D. Mr. J. Clegg. —"Dancing Mad" returns here, with Mona Vivian again to the fore, as was the case when it was first produced. There is no gainsaying her vitality and versatility. Jos. Alexandre makes an excellent comedy partner, and Sam T. Polnski adds vastly to the entertainment by his comedy efforts. The scene specially depicting the history of dancing is, of course, a feature of the revue, and particularly graceful and pleasing; and Maede and Marise have a special act, which is perfectly done. Beatty and George Dorino are among the other artists deserving more than a perfunctory word of praise.

GLASGOW.

THEATRE ROYAL.—P., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Carl Rosa Opera Company continues to attract highly appreciative audiences. The fifth week commenced on Monday, when "Madam Butterfly" was performed in first class style, with Miss Eva Turner and Messrs. Hughes Macklin and Appleton Moore heading the cast. The bill for the rest of the week is "Marriage of Figaro," "Aida," "Lohengrin," "Samson and Delilah," "Tales of Hoffmann," and "The Bohemian Girl."

METROPOLE.—M., Mr. John Walker.—Bert Grapho presents his pantomimical revue "What a Lad!" here. The cast includes Bert Grapho; Aston Bros. and Lady, in a unique football match on bicycles; Ernie Million, Billy Tasker, Beryl Fernandez, Sisters Sherry, La-Tagarte, The Three Du Barries, and the Jollity Chorus.

ALHAMBRA, LTD.—M., Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor, J.P.; Mus. D., Mr. Arthur E. Godfrey.—Mr. Charles B. Cochran's company is here with that charming musical play "Little Nellie Kelly." The array of clever dancers in the cast is wonderful, and the audiences were enthusiastic in their appreciation of the efforts of June, Anita Elson, Terri Sorri, Sonnie Hale, Paddy Duprez, Maidie Hope, Josephine Earle, Roy Royston, Henri de Bray, and in fact all the principals.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—Mr. Tom Arnold, of Thea Productions, presented Frederic Bentley in the new style revue "All in Favour." Also prominent in the cast are Misses Alma Vane, Mabel Lambeth, Florence Held, &c., Messrs. Gordon James, Bruce Cameron, the Mostyn Quartet, &c. There are also the Lawrence Tiller Troupe of Dancers and an excellent chorus.

OLYMPIA, LTD.—A. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson. —The revue "On the Dole" is again presented by Thos. F. Convery at the Olympia. Notable members of a good all-round cast are Joe Hudson, Bob Cromwell, and Melville and Hulme.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—On a first visit to Glasgow, the farcical musical comedy "Suzanne" is a decided success. Cast includes Denis Hoey, Gwladys Hay Dilon, and Alfred Wellesley.

KING'S, LTD. — M. Ds., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane. — "The Beggar's Opera," presented by Mr. Taylor Platt and Mr. Wilfred Eaton, is again proving attractive fare. The company includes Miss Pamela Baselow (Polly Peachum), Miss Nellie Griffiths (Jenny Diver), Miss Dorothy Gill (Lucy Lockit), Miss Nan Bowie (Mrs. Peachum), Miss Beatrice Nelson (Diana Trapes), Mr. Leonard Underwood (Macheath), Mr. Arthur Wynn (Peachum), Mr. Colin Coop (Lockit), Mr. James Cameron (the Beggar), and Mr. Douglas Pemberton (Filch).

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis; A. M., Mr. J. H. Cameron; Mus. D., Mr. D. H. Fox. — "Armageddon" is proving admirable fare here, and the band of the King's Own Scottish Borderers give valuable assistance.

LIVERPOOL.

ROYAL COURT. — M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullian H. Wilson.—"The Merry Widow" is putting in a second successful week.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The present week was booked up before Monday last for the Co-Optimists, who are paying another welcome visit. The excellence of their entertainment has already been appreciated by Liverpool, and the enterprising Mr. W. W. Kelly was wise in securing their services again. Among the company are Phyllis Monkman, Mabel Green, Doris Benley, Babs Valerie, Davy Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, Austin Melford, and Wolseley Charles.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—The removal of "Hobson's Choice" from the bill last week for the presentation of another work was found impossible, owing to the public demand for its continuance. This is the second time its disappearance has been decided on, when business has continued so surprisingly good that a change would have been ridiculous. Such success has not attended a revival here for many years. It will now continue until next Monday evening, when a seven weeks' stay will have been attained. Next evening Galsworthy's "The Pigeon," preceded by Barrie's "Half an Hour" are to be staged.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Heading the bill here are Scott and Whaley, who cause great laughter with Harry M. Vernon's act, "Discussing the Case for the Defence"; a delightful turn is provided by Muriel George and Ernest Butcher, whose folk songs and comedy duets are given in artistic style; the Skating Nelsons are remarkably agile artists; some clever dancing and aerial posing is shown by the Mihill Johnson Sisters; Les Bastiens are excellent comedy entertainers; character studies by Scott Sanders are lifelike and highly appreciated; and Harry Rappi is a violinist above the average.

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—This being race week at Liverpool, the presentation of the famous Drury Lane sporting drama "Good Luck," given once nightly, will doubtless be largely patronised. The play, which is under the supervision of Mr. Julian Wylie, is mounted in appropriate style, while a talented company has been engaged. Foremost is Miss Claire Romaine, a vivacious comedienne, who scores heavily; Arnold Richardson is quite at home as the pleasant bookmaker; Percy Rhodes effectively undertakes the rôle of the villain; and Charles Cullum handles the heroic part with discretion. Other supporters are Joyce Corfield, Leslie Perrins, Phyllis Claude, Herbert Landeck, Letty Linden, Tom Redmond, Leslie Paget, Frank Leslie, and Max St. Ledger.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.—The James Currie Productions combination is submitting the Scotch musical revue "Sparklets," in which appear Norman Donald, Jack E. Raymond, Edith McLeod, Sam Lockridge, Melville and Mack, Cucenie Forbes, and the Four Kurry Girls.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Good business continues to be done at this popular south-end house by reason of the all-round attractive programmes presented. The current one contains the names of David Poole, whose ventriloquial turn is always appreciated; Alf. Thomas, a favourite comedian; the Three Argentas, smart syncopated banjo players; Billie Barclay and Partner, with mirth and melody; Lola Milton, comedienne; Dave Bryant, Hebrew comedian and mimic; Clarke and Ritchie, comedians, who cause much merriment; and the 20 Boston Kids.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—The story of Lady Marjory Darrell's intended elopement, and the unexpected things that intervene during the fortnight's preparation for the event, is most engagingly told in "Special Licence," Frank Stayton's farcical romance, which is here, exploiting the charming personality of Miss Peggy O'Neil in the central rôle. Her fellow conspirator, Dyon Warden, is well played by Mr. Charles Courtneidge, and there are other interesting personalities in the cast; but Miss O'Neil's performance is the dominating attraction, and the play is commanding big houses.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick. — Mr. Lew Lake's revusical comedy, "Jinks," is a big draw here. Seven rollicking scenes afford capital opportunities for the comedy of Bob Stevens, the fine dancing of Derra de Moroda, and the clever work of other members of a strong cast.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—Messrs. Burr and Williams's revue, "Capital Levy," is continuing here its round of local triumphs.

OSBORNE THEATRE. — P., Messrs. Broadhead & Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company are reviving here this week the old-time melodrama, "The King of Crime," which is powerfully rendered and fully enjoyed by large audiences.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—The Imperial Productions have an attractive show here in "Parish Relief." Jack Mayo and Len Clifford are the principals, well supported by Winnie Seaman, Beanco, the tramp violinist, Jean Collins, Harry Firth's Ten Violet Rays, Jack and Tom Lesley, and Jack Barlow, and there is not a dull moment in the action.

KING'S, LONGSIGHT. — P., Messrs. Broadhead & Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The Alfred Jepson's Productions have here "The Movie Star," an interesting, picturesque, and well-told story. Alfred Jepson as Derek Meigham, the "star," gives a smart performance; Nancy Neild is clever and pleasing as June Stocker, the banker's daughter; and there are amusing impersonations by Ernie King and Madge Sontter.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Under the direction of the Daniel Mayer Company, Ltd., Miss Phyllis Dare pays a personal visit here in her new musical comedy, "The Street Singer," and meets with a deservedly big reception. A strong cast includes Arthur Pusey as Bonni, Henry Caine, Hugh E. Wright, Dorothy Fane, Phœbe Hodgson, Hector Abbas, Julie Hartley Milburn, Franklyn Ives, Marcel De Haes, Fred Kitchen, junr., Dorothy Minter, Betty Coates, Mollie Fairfax, and Maude Davis.

HIPPODROME. — R. M., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Mus. D., Mr. Alfred Haines.—"Mr. Tower of London," a musical revue, full of fine comedy and catchy numbers, is the attraction here. Gracie Fields and Archie Pitt are to the front in a fine cast, which includes Tommy Fields, Winnie Bedford, Dolly Montford, Edith Fields, Roy Parry, Betty Fields, Stanley Durward, and Victor Thomas.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; Asst. M., Mr. N. H. Roscoe.—A welcome return visit is paid by Mr. Matheson Lang, who is presenting E. Temple Thurston's play, "The Phantom Ship," which was first produced here last December. Mr. Lang in the principal rôle of Pieter Verelst, finds full scope for his dramatic powers; Miss Irene Rooke as Maria Verelst, displays some fine acting; Miss Nell Carter is excellent in the small part of Lysbeth; Mr. Edward Cooper is very good as the villainous Ludolph; and other parts are well undertaken by Mr. Fred G. Thurstans, Mr. Ernest Bodkin, Mr. A. W. Tyrer, and Miss E. Kidner.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony. The Sheffield Playgoers' Society are presenting all the week "The Admirable Crichton."

EMPIRE PALACE.—M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A strong variety bill is filled by the London Band, Mr. Emlyn Thomas conductor; the popular Jovers, in their clever comedy acrobatic act; the novelty, "Look Out"; George Lee, in comedy song scenas; the Doves, clever gymnasts; Burr and Hope, in laughable scena; and Gicardo, juggling act.

HIPPODROME. — R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—A big attraction is Carmo, who is presenting his musical comedy revue, "Magical Moments."

PALACE THEATRE, ATTERCLIFFE.—G. M., Mr. Arthur R. Walker. — A. E. Mills and Alice Maude present the musical comedy revue "Marguerite." The cast includes Alice Maude, Millicent Burton, Minnette, Horace Welsh, Roland Martin, and the Eight Mayflowers.

At the Hippodrome, ACCRINGTON, the Don Productions presents the comedy revue, "Laughs and Ladies." A capital cast includes Harry Russell, Madge Allen (comedienne), Barbe and Barbette, Rondelle, Daisy Morell and the Royal Naval Quartette. At the Prince's, Harold Lloyd, in "Why Worry?" is the attraction.

The ASHTON Theatre Royal stage is occupied with a performance of the musical comedy "The Duchess of Dantzic" by the members of the Ashton Operatic Society. A week's presentation of the play is on behalf of the local charities. The Ashton Empire Hippodrome is occupied with a comedy burlesque, "Unemployed," presented by Fred. D. Neilson's company.

A return of Mr. Dudley Stuart's company in that popular play "The Edge o' Beyond" to the Theatre Royal, BATH, is proving much to the liking of local playgoers. The cast includes Dorothy Pringle, Richard Williams, Allan Drew, and Georgina Winter in the more prominent parts. At the Palace the revue "On the Run," with Billy Lee, Kisbey, and Bert Norman in the comedy rôles, and Kathleen Hesketh, Edna Payne, Roy Holgate, and Yvette Yorke in support provide a capital entertainment twice nightly. Appearing at the Pump Room this week are Albert Sammons (violinist), Doreen Kendall (soprano), John Ireland (composer and pianist), Hilda Blake (the well-known local soprano), and Robert Radford (bass).

At Grand Opera House, BELFAST, we have Mrs. Patrick Campbell and company in "The Second Mrs. Tanqueray." During the week "Magda" has also been produced. At Royal Hippodrome Mr. Dave Davis presents the Swanee Minstrels, the clever cast including Mr. Dave Davis, Mr. Norman Savage, Mr. Ted McAdam, Mr. George Jackson, Mr. Will Rooney, Mr. Jas. Mahon, Mr. Will Dearden, Mr. Harry Tebb, and Mr. Dan Hughes. Loch and Lomond are paying a return visit; and Mr. Donald McKay, the clever burlesque comedian, gains a good reception. Also here are Polly Meadows, Gillie Potter, the Flying Potters, and Jack Audley. The Empire is drawing crowded houses with "Variations," featuring Mr. Tom Gamble and Miss Lena Lloyd and an excellent cast. Verne, with a musical novelty, is at Royal Alhambra; and vaudeville at the Gaiety is sustained by Miss Mary Connolly, vocalist, always welcome; Mr. Tom Taylor, in novelty concertina act; and Frank and Doris, in refined vocal and musical speciality.

At the Argyle Theatre, BIRKENHEAD, a fine combination includes Lily Morris, charming comedienne; Wal Langtry, the popular comedian; the Gresham Singers; Bertie Leslie's Seven Embassy Girls, the clever acroabtic dancers; Harry Shiels and Nora Harrington, in "Bill's Derby Sweep"; Beryl Harmer, comedienne; and Albert and Rogers, New Zealand's premier artists. At the Hippodrome Alfred Zeitlin and Paul Murray are presenting "The Dancing Barber," with Uty Rowlands, Elsie Steadman, Ken Douglas, and Gwenda Williams sustaining the principal rôles.

At the Theatre Royal, BLACKBURN, Mr. Gilbert Miller presents "The Bat." The Six Brothers Luck are at the Palace Theatre in their latest revue, "Forbidden Fruit." At the Prince's Theatre Mr. Fred Wilson presents the London Players in the following Grand Guignol plays: "Ace of Hearts," "Quits," "Man From Nowhere," "The Thunderbolt," and "Pal o' Mine." At the Savoy Theatre, pictures.

"Way Down East" is at the Grand Theatre, BLACKPOOL, Herbert Mansfield presenting, and sahring the lead with Jayne Grey. Blackpool amateurs are reviving "The Private Secretary" and "Are You a Mason?" for charitable objects at the Opera House; and at the Palace Albert Burdon is the chief comedian in the comedy revue, "On the Dole."

At the Theatre Royal, BLYTH, "What Oh!" a nautical musical revue, presented by Novel Productions, forms the attraction, and proves successful.

At the BOSCOMBE Hippodrome "Laughter (Un)Ltd." is the attraction, with Vine and Russell, Joe Young, and Doraine and Wood in the cast.

At the Theatre Royal, BOURNEMOUTH, Mr. Robert Courtneidge's company is appearing in "Catherine."

Henry Baynton is appearing at the Prince's Theatre, BRADFORD, in Robert Courtneidge's "Bohemians" company. At the Alhambra a strong variety company includes Johnson Clark, Peter Donald and Meta Carson, George Hurd, Syd. Moorhouse, Winifred Ward, George and Volo, and Wensley and Dale. Variety also holds the boards at the Palace, with Clarkson Rose, Arthur Ferries, Maple and May, Denise and Jan, Bernard Granville, The Birchalls, and Le Mounier.

At the Prince's Theatre, BRISTOL, Geo. Grossmith and J. A. E. Malone present "The Cabaret Girl." At the Hippodrome are Dollie and Billie, Beryl Beresford and Co., the Jensen Sisters, speciality dancers, the Kaeths Co., in a musical scena, Jack Stocks, Norman Carrol, and Zellini. At the Empire a farcical comedy, in three acts, presented by Mr. Herbert Clifton, entitled "Gay Young Bride."

At the Palace, BURNLEY, Fred Karno's company present the burlesque revue "The Football Match." The Macdona Players are appearing at the Victoria in "Quality Street." At the Empire the D'Oyly Carte Opera Company is presenting "The Mikado," "The Gondoliers," "Iolanthe," and "Trial by Jury."

At the Theatre Royal, BURY, the London Musical Comedy Productions, Ltd., present "The Cabaret Girl," with Miss Phyllis Beadon and Mr. Frank Dale in the cast. At the Hippodrome Mme. Pauline Rivers presents "The Allied Revue Girls."

D. W. Griffith presents "Way Down East" at the Opera House, BUXTON.

At the New Theatre, CAMBRIDGE, Arthur Gibbons and Dennis Eadie present "At Mrs. Beam's."

"The Private Secretary" is at the New Theatre, CARDIFF, with Mr. Charles R. Walenn as the Rev. Robert Spalding. A personal visit to the Playhouse is made by Miss Hilda Trevelyan in "What Every Woman Knows," this talented actress making a great impression as Maggie Wylie. At the Empire Mr. John Lester presents "The Round Up of 1924," with a clever cast of forty artists.

At the Royalty Theatre, CHESTER, "The Beauty Prize" is the attraction, while at the Assembly Rooms Harry Christian presents "Comedy," the well-known concert party.

Variety at the Theatre Royal, COATBRIDGE, including Renee and Billy, Jack Chambers, The Especiales, Duro and White, Jock McNab, Cara and Dora Michaela, and J. Houston and Co. in "The Flittin."

At the Theatre Royal, DARWEN, William Garland presents the South American Creole revue, "Down South."

At the Grand Theatre, DERBY, Mr. J. A. E. Malone's "Peter Pan" company, with Maisie Darrell at Peter, Marguerite Moreton as Wendy, and Lionel Gadsden as Captain Hook. At the Hippodrome Lew Lake's production, "Splinters," is paying another welcome visit.

At DEVONPORT there is a welcome return to variety at the Hippodrome, with Bert Terrell, the Dutch comedian, heading the bill, Harry Taft, an old favourite, paying a return visit, and Bert Groves as another strong attraction. Miss Kitty Storrow has an attractive style; the Mervan Sisters perform some clever acrobatic dancing; Cameron and Gordon as comedians are much above the average; and other good turns are contributed by Sniffy, Chss, and Carrie Kasrae, and Shirley Whyte.

"The Way of an Eagle" is the attraction at the Theatre Royal, DEWSBURY, with Miss Frances Midgeley in the part of Daisy Musgrave. At the Empire Jack B. Taylor's Anglo-French revue, "French Follies," in twenty-five scenes, is being staged. It is a fine production with a talented cast.

At the Grand Theatre DONCASTER, W. Griffiths presents a "musical romance," with his organ, and other artists include Boot and Bolton, Betty and Vivian Heywood, Dave Godfrey, the Zanfrellas, and Foster Kershaw. The Denville Stock Co. at Arcadia present "The Prodigal Son."

At the Royal Hippodrome, DOVER, the musical comedy extravaganza "Toodle-oodle" is appearing, and at the King's Hall (pictures), Damsell and Boy, in novelty speciality act.

At the DUDLEY Opera House this week Dot Stephens produces her novel musical comedy farce, "Sunshine Sally."

At the King's Theatre, DUNDEE, "Wild Oats" is presented by Jack B. Taylor. A brilliant cast includes Jack Hodges, Gaby Revette, Henry Weste, Kathleen Brett, Blanche Pearl, Betty Wright, Will Tennant, Freddy Watts, and The Wonder Girls, who deserve a special word of commendation for their particularly smart performance. At the Victoria Theatre the Saltcoats, entertainers, are attracting appreciative audiences. Harry Kemp's combination introduce singing, dancing, comedy, and speciality acts. Bob Merry, versatile Scotch comedian, is the principal comedy provider, and other excellent artists are Gladys De Mar, Betty Lawrie, Doris Gaskell, David Stewart, Jim Leon, Jack Andrew, Minnie Thomson, and Jack Dodds. The Palace Theatre bills "The Worry," presented by M. & M. Productions. The principal performers are Jack Morris, Bud Moore, Fred Luker, Doris Harrington, Montague and Partner, and the Eight Night Light Girls. Mme. Leeburn's Seven Stars are at the Princess's in a fine singing and dancing scena, "Life in the Navy." Appearing at the Oxford are Billy Riddle, comedian, and the Two Babs, juvenile jesters; while the Tivoli features Cooper and O'Neill, character vocalists. At La Scala two big attractions are "Java Head" and "Potash and Perlmutter," and Douglas Fairbanks in "Robin Hood" is being shown for the second week to enormous audiences at the Kinnaird.

At the Devonshire Park Theatre, EASTBOURNE, "Partners Again," with Naylor Grimson and Sam Springson as Perlmutter and Potash." The Pier Theatre has "The Blue Flare," presented by Mr. W. H. May. The company includes Mr. C. F. Howard, Mr. Edwin Bennet, and Miss Nellie Morris. At the Floral Hall, Devonshire Park, the Municipal concerts. On Friday, Clara Butt, Kennerley Rumford, and party. Mr. Joe O'Gorman presents "Round the Town" at the Hippodrome, with Miss Jessica Bevan, Teddy Stream, Tutt and Martin, and the Three Scamps.

"The Lady of the Rose" is at the Theatre Royal, EXETER, Miss Ethel Whittle being the Mariana and Mr. Norman Astridge the Colonel Belovar.

The Alfred Butt company is visiting the Lyceum, EDINBURGH, this week with "Lilac Time." The personnel of the company remains unchanged, save that now Miss Rose Hignell plays Lili with delightful musical expression, and much charm of acting. Mr. Frederick Blamey is heard to advantage as Schubert, and Mr. George Baker again scores in his performance of Baron von Schober. The humour of the piece is in the safe hands of Mr. Horace Mills as Christian Veit, Miss Maria Minetti as Signorina Marina, and Miss Mina Greene as Mrs. Veit. At the Royal Mr. Harry Lees presents an entertainment, entitled "Gossip and Grumblers," which is brightly and effectively acted by a cast including Mr. Mark Donsion, a clever comedian, Miss Agnes Thomson, Miss Pattie St. Clair, Miss Jessie Anderson, Mr. Teddie Gibson, Mr. Harry Niblock, Mr. Jimmy Robins, and the Edina troupe of dancers. The management of the King's have secured a strong attraction in the engagement of Mr. Ivor Novello in "The Rat." Mr. Novello gives a powerful interpretation of the Apache, and receives repeated recalls. He is supported with success by the other members of the cast, including excellent impersonations by Miss Dorothy Batley and Miss Madeline Seymour. Mr. Harry Day's company is at the Empire with the revue, "Ideas." In this piece Mr. Freddie Forbes contributes an amusing piece of acting; Miss Irene Shamrock is a graceful comedienne; Mr. Robert McLachlan sings with taste and power; Mr. Jack Clifford is a humorous Scottish comedian; and other artists who help to impart liveliness to the revue, comprise Bay Russell and Betty Maitland, Hazel Elliott and her Kandy Kids, and the Lawrence Tiller Babes.

At the Pleasure Gardens Theatre, FOLKESTONE, "The Lie" is being presented, with Miss Dora Barton and Mr. Charles Thursby in the principal parts.

A fine attraction at the Hippodrome, GLOUCESTER, is Bostock's Royal Italian Circus. At the Hippodrome, Gloucester, on Thursday last, the pupils of the Gloucester Academy of Drama presented "Prunella," under the supervision of Mme. Irving. The production was by Mr. Denton Thompson.

The attraction at the Tower Theatre, GOOLE, is Pharos, illusionist. Pictures complete.

At the King's Theatre, GREENOCK, the Dixie Minstrels present on Monday, Tuesday, and Wednesday "Coon Capers in a Cabaret," and on Thursday, Friday, and Saturday "Black Justice." Additional turns are provided by Alberto, the boy violinist; the Alexanders, in musical specialities; George Le Max, comedy illusionist; and the Two Elites, in posing and athletics.

"The Outside," a play new to HALIFAX, is appearing at the Theatre Royal. Ernest Crampton's comedy revue, "Crazy Town," is being staged at the Grand Theatre, and at the Palace Karno and Cochrane's revue, "The Surpassing Show," with Gene Gerrard in the cast, is being presented.

Personal visit of Miss Viola Compton to the Gaiety Theatre, HASTINGS, in that new farce "Painting the Lily."

Messrs. Ray and Vascoe are presenting "A Good Idea" at the Theatre Royal, HEBBURN. The cast includes Harry Ray, Ernest Ball, Ethel Colyer, Four Clipps, Colman Irving, Lillie Caldon, Billy Matthews, and Vasco, the mad musician.

"Sybil" is being performed by the George Edwardes' company at the Kemble Theatre, HEREFORD, during the latter half of this week.

At the HUDDERSFIELD Royal is the George Edwardes' company, "Lady of the Rose," with Alec Fraser as Colonel Belovar. King and Benson Enterprises present "The Love School" at the Hippodrome, with Bert Rex, Norah Guy, Sadie and Billie, and Phillys Deane in the cast. At the Palace Billy Reeves and company, in the "Right Key But the Wrong Flat"; Hayden and Nevard, the Lafittes, Herbert Lamartine and Miss Teddy Sherry, Bryn Gwin, Howe and Watt, Dorothy Meade, and Gorden Rennie.

At the Hippodrome, IPSWICH, is "Top Speed," with a strong cast including Jack Worman, Evelyn Kirkby, &c.

Pa Pa Parson's popular family are presenting the new topical song and dance show, entitled "Hello! Pharoah," at the Theatre Royal, JARROW. Specialities are introduced by the Lucky Lancashire Lassies, Jessie Miller, the Query, and the Brothers Bare.

"Paddy the Next Best Thing" makes a welcome return to the KEIGHLEY Hippodrome, with Muriel Munro in the title-rôle.

Ted E. Cowley presents "Lizzie" at the Opera House, KIDDERMINSTER, cast including Ted E. Cowley, Percy Whitfield, Albert Macey, Len Drew, Jack Lonsdale, Bebe Vivian, Dallas Farmer, the Six Elmo Girls, and Sarah Rosebury, who plays the title-rôle.

A first visit is being paid to the LEICESTER Royal Opera House this week by the George Edwardes' production "Toni." The strong cast is headed by Miss Veronica Brady and Leo Franklyn, who have good support from Miss Barbara Church, Miss Marguerite Ronald, Miss Mavis Shrubb, Jack Durrant, Hastings Lynn, Charles Barrett, Arthur Filmer, and W. B. Williams. At the Theatre Royal the E. Hill-Mitchelson Repertory Company present "Me and My Boy." Miss Violet Carlyle as Pollie Powers and Mr. Stanley W. Healey as Harry Ainslie give good portrayals. At the Palace we have Harry Day's "Radios," with a strong cast headed by George Clarke, and with Kitty Emson as the leading lady. Pietro and Anna Cuka are well received for their various dances, while Eva Barnes' Tiny Mite is also popular. The Pavilion bill of fare is a comedy revue entitled "Drawing the Dole." Bob E. Bliss as Private McGinty is very humorous and is well supported.

At the Grand Theatre, LUTON, F. Clive Ross and Stanley Lathbury present "Outward Bound."

At the Grand Opera House, MIDDLESBROUGH, Herbert Jay presents the farcical comedy "Three Birds." Mr. Jay's specially selected company includes the author, Mr. H. F. Maltby, who gives a finished performance of Sir Thomas Pargons, whilst Billy Joyce as Lady Parsons is equally good. At the Empire an attractive programme is provided by the Yorkshire and Lancashire Old-Time Stars, including Florrie Gallimore, Marcus Boyle, Ada Fawn, Lottie Lennox, Johnny Cullen, J. W. Hall, T. W. Royal, Arthur Carthy, Lily Currie, and Phil Herman. The above old favourites are supported by Fred Court, wireless ventriloquist, and Bandmaster Morris, the musical platoon. At the Hippodrome a change in the usual programme is presented with William Nokes' grand Olympian Circus.

At the NEATH Palace Kiddy Kennedy is appearing in her latest numbers. At the Gnoll Hall, pictures and Lon Glane and Lady in "Mirth and Melody."

At the Opera House, NORTHAMPTON, Murray King and Clark present "Romance," with Mme. Margherita Cavallini and a strong cast. At the New Theatre Hubert Mason is staging a new farcical musical comedy entitled "Love and Laughter," and in the cast are Jimmy Godden, Vincent Lawson, George Vollaire, Mamie Soutter, Winifred Roma, &c.

At the Theatre Royal, NORTH SHIELDS, the stock company is concluding a 56th weeks' season, and is appearing in "Camille," "Somewhere a Voice is Calling," "East Lynne," "Confessions of a Wife," and "The Manxman."

Nixon Grey tops an excellent variety programme at the Hippodrome, NORWICH. Others in the bill include Paul Witt, May Stevens, and Garry Lynch, the Huntings, Les Geramines, Majorie Gerard and Dollie Leslie, Dirk and Anton, and Nicol and Martin. Paule and Anthony and Howard Bellman are at the Thatched.

At the Grand Theatre, OLDHAM, "The Knave of Diamonds" is staged, with a good cast, headed by Miss Jean S. Sturrock. At the Palace "The Whirlwind" is presented, with Harry Welsh, Whitmore and Legard, Marie Douglas, Doris Lee, Jean Colin, Eddie Childs, Paul Daly, Eric Woodburn, Walter Bird, Stanley West, and a special Beauty Chorus. "Brain Waves of 1924" is at the Coliseum, with Len Jackson, Marie Laye, Nella Dival, Billie Norman, Gladys Parkinson, Gordon Henson, Leonard Walton, Martin Iredale, and the Twelve New Century Dancing Girls.

This week the New Theatre, OXFORD, reverts to the twice-nightly performances with the musical revue "Our Liz." The cast includes Lilian Low, George Turner, and Tom Frewer.

At the Theatre, PAISLEY, the Brothers Hanaway present "Oh! I," and at the Rink Variety Palace Mathieson and Gow, vocal and comedy entertainers; Jock Weir, Scottish vocalist; and the Musical Monarchs, in a fine programme.

Dennis Neilson-Terry, Miss Mary Glynne, and company are at the Theatre Royal, PORTSMOUTH, in "The Honourable Mr. Tawnish." At the King's, Southsea, the comedy "French Leave" is being played, the cast including Miss Mary Byron, Frank Morrison, and Reginald Fry. There is a

(Continued on next page.)

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SOUTHAMPTON—QUEBEC—MONTREAL
Via CHERBOURG AND QUEENSTOWN.
Andania .. Fri. April 18

FROM THE PROVINCES.

(Continued from preceding page.)

very attractive revusical programme at the Prince's.

PRESTON Hippodrome is occupied by a new revue entitled "Billy," presented by Ernest Dottridge. A company thirty strong is responsible, including Stan. Annison. At the Empire, Preston, "The Green Goddess" is being played by Mr. Gilbert Miller's company.

Miss Kit Toms and Mr. Fred Roma are appearing at the Palace Theatre, RAMSGATE, in the revue "Muddles of 1924."

"Anna Christie" is being played at the Royal County Theatre, READING, with Miss Betty Fairfax in the title-rôle, supported by a strong company. Walter Bentley is presenting the burlesque "The Barnstormers" at the Palace Theatre. The cast includes Jack Morrison and Ouida Macdermott.

At the Theatre Royal, ROCHDALE, is Mr. T. C. Wray's company in "The Cat and the Canary," chief acting honours going to Miss Erica O'Foyle. At the Royal Hippodrome Mr. T. Elder Hearn presents "Scandals of 1924."

The musical revue, "Snacks," is at the Theatre Royal, ST. HELENS, cast including Sid Dooley, Stella Arthurs, Laurence Sparks, Len Ray, Alf. Lawrence, Wee Betty, the Three O'Leary Girls, Hind Sisters and Wally Revel, Oliver Hardwick, and the famous Alexandra Opera Singers. Mr. John D. Roberton presents "What Cheer" at the Hippodrome, with Hayes and Austin, Betty and Billy Clark, Hilda Gibson, Geo. Clayton, Vera Maude, Six Roses, and Vernon Drake in the cast.

At the SALFORD Palace Ernie Lotinga presents a rollicking musical burlesque, "House Full," featuring the great little Lancashire comedian, Arthur White; also specialities by the Alma Quartette of Dancers. At the Royal Hippodrome The Lamars, Romeo and Rip, and pictures are the attractions.

At the Opera House, SCARBOROUGH, we have Messrs. I. Roberts and J. O'Shea with their musical comedy "The Italian Girl." The cast includes Frank Milne, Harry Johnstone, Louis Wigley, Paul Glen, E. R. Morris, George Terris, Mona Isle, Doris Davis, Miss Peggy Lawson, and Mr. Jack O'Shea.

At the Grand Theatre, SOUTHAMPTON, personal visit of Miss Violet Vanbrugh in "The Flame." At the Palace George Roberton presents his Irish musical revue, "Take a Rest," including Sam Rayne, Ivy Bevans, and Mark Rivers. At the Hippodrome a new song and dance revue, "The Honeymoon Girl," including George Carney, Barbara Babington, and full chorus.

At the Opera House, SOUTHPORT, is the musical comedy "Betty," a George Edwardes' production, with May Ralf in the title-rôle. At the Palladium "1924 Manhattan Follies" is well received, with Fred Duprez in the principal part. At the Pavilion Theatre The Futurists in "Wake Up," with Jack Gallagher, Doris and Billy Harley, Phillip Becker, and Miss Aggie Nolan, principals in a strong cast.

At the Alhambra, STIRLING, Cyril Boganny presents revue, "Hot Lips."

Mr. Robert Courtneidge's company in "Paddy the Next Best Thing," provides Mr. Revill's patrons at the Royal, STOCKPORT, with a very enjoyable entertainment, and at the Hippodrome R. G. W. Productions present the revue "Shavings," with Joe Lewis, Dolly Ross, and Nellie Maguire in principal parts.

"A Week in a Night" revue, featuring Mr. Sam Mayo, is at STOCKTON Hippodrome.

There is a variety company at the Empire Theatre, SUNDERLAND, the artists appearing being Hilda Glyder, Ike and Will Scott, Jay Whidden, Victor Andre, Tom D. Newall, Foster and Clayton, and the "Look Out" combination.

"Dainty Dishes" is the fare provided at the Theatre Royal, and the leading characters are taken by Reg. Heaton and Jack Burke, supported by Alf. Harlin, Arthur Ronald, Rene Calvert, Rosalie Jacobi, Doreen Dancit, the Four Danvers, and a London chorus. At the Avenue Theatre the turns supporting the pictures are by Mertz and Whittle, vocal comedians, and the Stanley Twins and Mona, very clever little people. At the King's Theatre there are pictures, and a musical interlude is provided by Broughton and Creedon. The Palace is closed for alterations and decorations.

"Pit-Pat" is at the SWINDON Empire, the cast including Fred Shuff, Bert Arnold, Lilian Major, Fred Buttery, May Edney, Frank Lawson, and the Pit Pat Girls.

At the Theatre Royal, TORQUAY, is Mr. Bromley Challoner in "When Knights Were Bold," assisted by Miss Enid Cooper. At the Pavilion Miss Ruby Kimberley and Mr. Jack Tully are appearing in the revue, "The Queen of the Cabaret."

Arthur Gibbons, by arrangement with W. W. Kelly, presents "The Royal Divorce" at the WAKEFIELD Opera House. Josephine is very ably played by Miss Evelyn Hope, and Ashley Page is good as Napoleon. The remainder of the cast give admirable support.

"Charley's Aunt" (Mrs. Brandon Thomas's company) is at the Royal Court Theatre, WARRINGTON.

At the Empire Theatre, WEST HARTLEPOOL, "Punch" is presented, cast including Pimple. A variety show is to be seen at the Grand Theatre, headed by Jim Nolan (comedian), Busoni (musician), and others.

The musical comedy, "The Beauty Queen," is being presented at the Theatre Royal, WHITEHAVEN, by Mr. J. Regan and company.

At the Theatre Royal, WINDSOR, Dick Ray presents "Evening News," a revue in ten editions. The chief entertainers are Jack Fields and Bert Gunnell, while the other parts in the piece are taken by Dorothy Langley, Florence Thurston, Donald Reid, Eric Daunt, James Zola, and Rene Hurst.

Sir Frank Benson and his Shakespearean company are at the Grand Theatre, WOLVERHAMPTON. "Bubble and Squeak," starring Elsie Roby and Charlie Rich, is at the Hippodrome, and at the Theatre Royal the Gordon Productions present "Reflections," featuring Frank Hemming, the Four Bostons, Reg. Wakefield, Kitty Bower, and Maie O'Kell.

Messrs. Warsaw and Perry are presenting the revue "The Real Thing" at the Theatre Royal, WORCESTER.

"THE REBEL MAID"

At Glasgow.

The South-side Musical and Dramatic Association, who last year made a success in "Falka," this year present another novelty in "The Rebel Maid." Though the performers were all amateurs, they gave a very clever rendering of the work and Miss Chrys McMillan as Lady Mary Trefusis (the Rebel Maid) sang with excellent effect. Mr. Bert Paterson as the sailor lover also sang well and acted the character cleverly. Mr. James H. McMorrine as Lord Milverton and Mr. T. B. McArthur as Sir Stephen Crespigny ably assisted in the more dramatic moments.

Humour was plentifully supplied by Mr. James M. Morton as Bunkle, the innkeeper, Mr. Jack Dobson as Solomon Hooker, and Miss Barbara Preston as Abigail.

MUSIC HALL CONGRESS IN PARIS.

PROPOSED INTERNATIONAL UNION.

(From our Paris Correspondent.)

A congress of music hall artists was convoked by the Union Independante des Artistes de Music Halls et Concerts on Tuesday of last week, attended by delegates from similar independent organisations in Brussels and Antwerp (forming two Belgian groups), an Italian delegation, and with Albert Voyce and Monte Bayly representing the Variety Artists' Federation, the only group officially recognised by a regular trades union. M. Georgius, president of the French Independent Syndicate, presided. It had been intended to immediately form an international union, and a resolution was drawn up stating "it is decided to create an international union by the delegates of England, Belgium, Italy, and France," but the British visitors at once opposed the form, and stated they could only agree to a statement that they were "in favour of" such an organisation being formed, but pointed out an international union could not be created immediately without further consultations. They also objected to a suggested universal card to be issued by each syndicate, and available in all countries without an additional subscription. Monte Bayly contended that artists of each federation should join the union of the country where he worked, and pay the fees as a member of that union for the time he temporarily resided in a foreign country, while keeping up his membership in his home federation.

Consequently the resolution voted read:—

The delegates of music-hall performers of England, Italy, Belgium and France are in favour of the creation of an international group for the mutual protection and reciprocity of the music-hall artists of the nations forming the group and regularly in order with the different national groups.

The British delegates then referred to the German situation, Albert Voyce giving details of his recent visit with Monte Bayly to Berlin. He spoke of a possibility of withdrawing the boycott on German acts in Great Britain and the field for foreign acts in Germany. He explained that now the rentenmark has stabilised the currency there, managers are offering engagements for British acts at £75 a week for singles and as much as £600 a month for a troupe of 10 people, and first-class numbers from £100 to £200 per month, with railway fares up to 500 kilometres paid and agents' commission not to exceed 3 per cent. The question of the German boycott would consequently be submitted to the general meeting of the V.A.F. in London on March 28.

The French and Belgian delegates considered that a decision relative to forming the international group should be taken at once, approved by the Italians (Germans already working in Italy). The following resolution was passed:—

As concerns the removal of the boycott on German acts, no decision is taken by the delegates present. The French and Belgians decide to wait until the secretary of the German Loge makes to their respective groups the same propositions as he thought proper to make to the V.A.F. in view of renewing professional relations between each country, under certain conditions which remain to be settled. Italy joins in the Franco-Belgian thesis, and will decide to limit the sojourn of German acts in Italy until an agreement has been reached between the Franco-Belgians, Italians, and Germans. England is unable to take a decision until the general meeting on March 28.

The subsequent meetings were devoted to drawing up regulations for the international group (which does not yet exist, it being only a triple alliance of independent unions), with the British delegates attending as a mark of respect for the others, and merely answering questions as of general utility for the future.

The remainder then proceeded to form the international alliance, and finally accepted the following amendment:—

The professional artists of Antwerp (140 members), Association des Artistes Indépendants de Belgique (327 members), Corporazian Nazionale del Theatro (affiliated to 18 national syndicates), Syndicat des Variétés Italiennes (900 members), Union Indépendante des Artistes de Music Halls Français (1,850 members), agree to facilitate the work of professional artists adhering to their groups; to take up litigation on their behalf, legal costs to be borne by the group of which the interested performer is a member; to remain in constant touch with each other and exchange information relative to the development or cancelling of the present treaty, which is for one year from March 19, 1924. The committee to comprise three members, to whom all applications for membership by other groups must be addressed. The said international committee consists of Georgius (president) representing France, Bissi of the Italian organisations, and Charley for the Belgian.

"SCOTCH AND POLLY."

The Playgoers' Syndicate presented "Scotch and Polly" at the Hippodrome, Birkenhead, on Monday, March 17. The piece is written and produced by Edward Morris, music composed by Haidee de Rance, lyrics by Harry Lowther, and the production is under the direction of Harry Norris.

On the Monday evening the performance was most cordially received by a large audience, who were entertained by a spirited rendering, in which Miss Betty Green as Polly and Mr. Jamieson Dodds as the younger Dewcan and Mr. Tommy Lorne as Jock were all very prominent. "Scotch and Polly" is in four scenes, and others in the capable cast were Moya Chance, Addison Yorke, Tommy Lane, Harry Burgon and Ian Lloyd Mackenzie.

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"COLONEL BOGEY."

The Eastbourne Muncipal Concerts in the Floral Hall, Devonshire Park, were diversified last week by the presentation of a musical sketch, "Colonel Bogey," produced by Mr. A. Davis. The music is by Capt. Amers, the popular musical director of these concerts, and the words by Mr. Norman Veitch. The cast consisted of members of the municipal orchestra, with several well-known local amateurs supported by the eminent basso, Mr. J. H. Scotland. The scene opens on a golf course, where a picnic party are assembled on the green, considerably interrupting the somewhat eccentric game between Jack Heathfield and the Hon. Percy Southdown. Pretty dresses and bright and tuneful music caused this scene to pass pleasantly along, until an admirably stage-managed storm comes on, during which M. le Baron d'Armentières and his Scotch caddie arrive by airship from Paris.

Adolphe Herve and Harold Mayall score a great success by their comic business in this scene, and the interest is further heightened by the arrival of Colonel Bogey. Mr. J. H. Scotland, by his splendid stage presence and fine voice, made an impressive and Mephistophelian figure of the dread Colonel. Miss Evelyn Wix, Mrs. du Bois, and Miss H. Atkinson were natural and attractive in their several parts. The audience was loud in their appreciation of a very bright and tuneful performance, upon which Capt. Amers is to be heartily congratulated.

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NEXT WEEK'S CALLS.

MONDAY, MARCH 31, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 21 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which will be at 12 o'clock.
CINDERFORD PALACE.—Messrs. Tissington and Craig present "Patchwork."
GUERNSEY ST. JULIANS.—Herbert Barnes presents "Charlie Goes East" (3 days).
JERSEY ALHAMBRA.—Neil and Kay.
JERSEY OPERA HOUSE.—W. Ellis Slack presents "Odds and Ends."
PORTLAND PALACE.—Frank Buckley's Stock Company.
SALISBURY PALACE.—Messrs. Tully and Kimberley present "Queen of the Cabaret."
WEYMOUTH JUBILEE HALL.—"Enemies of Women" Film.
YEOVIL PALACE.—Leslie Elliott.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Bros. Cohen.
HAMILTON HIPPODROME (rehearsal, 1).—Cyril Boganny presents "Hot Lips."
IPSWICH HIPPODROME (rehearsal, 11.30).—Nixon Grey, Witt, Stevens, and Lynch, The Huntings, Clark and Brenton, Margaret Cash, Les Germaines, Nicol and Martin.
IPSWICH LYCEUM THEATRE.—"Fires of Fate."
NORWICH HIPPODROME (rehearsal, 2).—Jackson Owen presents "Episodes."
NORWICH THEATRE ROYAL.—Company as booked.
PAISLEY RINK PALACE (rehearsal, 12).—Ally Satori and Tony, The Rovas, Mystic Saxbys.
PAISLEY THEATRE (rehearsal, 12).—Arthur Hinton's Repertoire Co.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Messrs. Burr and Williams' "Capital Levy" Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Clara Coverdale's 20 Boston Kids and picture entertainment.
BURY HIPPODROME.—Mr. Bert Abbott's "Lizzie" revue.
ECCLES CROWN THEATRE.—Messrs. Beresford and Pearce's "Snacks" revue.
LIVERPOOL PAVILION THEATRE.—The Great Carmo, and company as booked.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
MANCHESTER HULME HIPPODROME.—Mr. Thos. F. Convery's "On the Dole" revue.
MANCHESTER JUNCTION THEATRE.—Morris and Vane, Three Argentas, and picture entertainment.
MANCHESTER KING'S THEATRE.—Mr. Ernest Dottridge's "Billy" revue.
MANCHESTER METROPOLE THEATRE.—Mr. Ventom Swift's "High Heels and Stockings" revue.
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Two Lancashire Lasses in London."
MANCHESTER QUEEN'S PARK HIPPO.—Mr. F. D. Neilson's "Unemployed" Co.
MORECAMBE WINTER GARDENS.—Picture entertainment.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Leo Dryden, Marguerite Corneille, Jake Friedman, Arthur Roberts, Chas. Bignell, Sable Fern, Chas. Lee, Florrie Robina, Five Hesseys, Pauline Rivers, Allied Revue Girls, The Mandels, Smith and Johnson.
SALFORD ROYAL HIPPODROME.—Moss and Orrell Howard and Wyndham, and picture entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—The Ten Loonies, Nancy Merron, The Paros, Vittoria, Tom E. Dean, Stewart and Ray, Benson Gray.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Miss Dot Stephens presents "Sunshine Sally."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)
BLACKBURN.—Four Lafittes, Le Mounier, Daisy Wood, Meade and Rennie, Gerrard and Leslie, Mariet Lawton, David Poole.
BRADFORD.—Six Bros. Luck's "Forbidden Fruit."
BURNLEY.—Macdonald and Young's "Katinka."
CARLISLE.—Fyfe and Fyfe's Rothesay Entertainers.
HALIFAX.—Three Equals, Billy Reeves and Co., Lauri Howard, Herbert La Martine, Sydney Edwards, Denise and Jan, Bernard Granville.
HUDDERSFIELD.—Harry Day's "Crystals."
LEICESTER.—Company as booked.
SOUTHAMPTON.—H. Slingsby's "Zip."
WARRINGTON.—Kenna Bros., Clarkson Rose, Arthur Ferriss, "The Key," Bros. Lloyd, Arthur James, Bryn Gwyn.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Miller and Phlora, Didama and Partner, The London Band, Wal Langtry, Harold Walden, Bransby Williams.
BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The Royal Italian Circus.
CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.
EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Ideas." Cast includes Freddie Forbes and Irene Shamrock (second week).
FINSBURY PARK EMPIRE (rehearsal, 1).—Rose and Budd, Tom D. Newell, Leon Kimberly and Helen Page, Harry Tate, Le Bergs, Renee and Godfrey, Malvina.
GATESHEAD EMPIRE (rehearsal, 1).—"Guess the Title."
GLASGOW ALHAMBRA (rehearsal, 11).—Matheson Lang and Co.
GLASGOW COLISEUM (rehearsal, 11).—Jesse L. Lasky presents "The Covered Wagon."
GLASGOW EMPIRE (rehearsal, 11).—Barker and Tarling, Coram, Cruikshank, George D'Albert, Dolly Elsworthy, Weaver Brothers.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Nick Morton, Ella Retford, Kiddy Kennedy, Victor King, Wood and Zola, Lyons and O'Mocre, The Zanfrellas.
HULL PALACE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.
LIVERPOOL OLYMPIA (rehearsal, 1).—The British National Opera Company.
LEEDS EMPIRE (rehearsal, 1).—Zaza and Zozo, Winifred Ward, Johnson Clark, Ernest Hastings, The Jovers, Ross and Jerome, Nora Blaney, and Gwen Farrar.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Phyllis Dare in "The Street Singer."
NEWCASTLE EMPIRE (rehearsal, 1).—Frederic Bentley and company in "All in Favour."
NEW CROSS EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter."
NEWPORT EMPIRE (rehearsal, 1).—John Lester presents "The Round Up of 1924." Cast includes Harry and Burton Lester, Chick Farr.
NOTTINGHAM EMPIRE (rehearsal, 1).—Trixie, Le Dair, Hetty King, Tom Clare, Rich and Galvin, Agar and Young, Rolf Slater.
PRESTON EMPIRE (rehearsal, 11).—The George Edwardes' Daly's Theatre production, "The Lady of the Rose." Cast includes Alec Frazer.
SALFORD PALACE THEATRE (rehearsal, 10.30).—Eccles Amateur Society.
SHEFFIELD EMPIRE (rehearsal, 1).—The Playgoers' Syndicate present "Scotch and Polly." Cast includes Tommy Lorne and Jamieson Dodds.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Tons of Money."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Victor Andre, Elliott Savonas, Ike and Will Scott, Jay Whidden, "Look Out." Hilda Glyder, Peakman and Zilla.
STRATFORD EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
SUNDERLAND EMPIRE (rehearsal, 1).—"Better and Better."
SWANSEA EMPIRE (rehearsal, 2).—Firth Shephard presents "Little Miss Puck." Cast includes Madge White and John E. Coyle.
VICTORIA PALACE (rehearsal, 11.30).—Talbot O'Farrell, Russell Thorndike, Lily Morris, "Our Palace Girls," Harry Gunn, Carne and Kellaway, Edgar Curtis, Serlany Troupe.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—D'Oyly Carte Opera Co.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Jig-Saw."
BRIGHTON HIPPODROME (rehearsal, 12).—"Irene."
LEEDS HIPPODROME (rehearsal, 12).—"Going Some."
LIVERPOOL HIPPODROME (rehearsal, 12).—Marriott Edgar, Sam Hilton, St. Juste and Higgins, Harry Weldon, Three Swifts, Fred Russell, Bert Errol.
NEWCASTLE HIPPODROME (rehearsal, 12).—"French Follies."
PARIS ALHAMBRA THEATRE.—Period commencing March 21, 1924.—Georgel, Five Londonias, Joe and Willy, Culpitt, Cunard and Sister, Frank and Somers, Lombardi, Flying Julians, "Act Beautiful," Bochard, Angel Bros., Rowland, Rene and Renard, P. T. Selbit's Illusions, Colette Betty.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Honeymoon Girl."
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Football Match."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Laughter (Un)Limited."
SOUTHEND HIPPODROME (rehearsal, 12).—"Vanities."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Tip-Top Topics."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Martin Henry presents "The Talk of the Town."
ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal 12, at Stanhope Theatre).—Reeves and Winn, Corrie and Foote, Albert Locke, Lyle and Young, Desmond Kelvin, Ernie Russell, Vera Lawrence, Billy Riley, Sheila Palmer.
ASTON HIPPODROME (rehearsal, 12).—"Pops."
AYR PAVILION THEATRE (rehearsal, 1).—"Gossip and Grumbles."
BATH PALACE. "Pit Pat" revue.
BLOOMSBURY CINEMA.—Bryan O'Sullivan.
BOURNEMOUTH WESTOVER.—Miss Constance Risdon and Walter Vedale.
COVENTRY HIPPODROME (rehearsal, 1).—"Jazzland."
DERBY HIPPODROME.—"Fast and Furious."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Wild Oats" Revue.
EDMONTON EMPIRE.—Fred Duprez presents "Manhattan Follies."
EXETER HIPPODROME.—Harry Herbert, Lily Burnand, Holloway and Austin, Eric Godley, O'Shea Girls and Terry, Alan Shaw.
GLASGOW PAVILION (rehearsal, 11).—Florrie Forde, Nelson Jackson, Key and Keyworth, Emmely Walter, Reg. Wentworth, Dan Young, Vera Rudd and Partner, Eddie and Roy, Van Wyck.
GOLDERS GREEN HIPPDORME (rehearsal, 12).—"Little Nellie Kelly."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—"Marguerite" revue.
GT. YARMOUTH HIPPODROME.—"Drawing the Dole" revue.
KEIGHLEY HIPPODROME (rehearsal, 12).—"The Swanee Minstrels."
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Randolph Sutton presents "Spare Parts."
LEITH ALHAMBRA (rehearsal, 12). "Trumps" revue.
LONDON SHOREDITCH.—Fred Kitchen and Co., Harry Ford, Haywood and Hay, Dudley Dale, Jane Croft, Dalmere's Circus, Millie Gold, Howe and Watt, &c.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Dick Henderson, Bower and Rutherford, W. P. Wentley, Arley and Alys, Hilda Ruben, Hunter and Bob, Seven Bastiens.
PENGE EMPIRE (rehearsal, 12).—"Anna Caristie."
READING PALACE THEATRE.—"Plum Blossom."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Daisy Taylor, Du Barrie and Partner.
WORTHING THEATRE ROYAL.—John Moore, Eddie and Kit O'Shead, Ray Adams, The Merval Girls, Jenny Roy, Fiery Jackson, Butler and Barnes.

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"GINGER."
At Hackney.

This Frank Collins' production, by Herbert D. Sargent, rattles through the various scenes and many scenas with plenty of laughs, with song and dance interspersed, all written well up to the title. One of the best scenes is "Leave It to Father," a skit on the joys of domesticity and wireless. "Hong Kong," with its willow-pattern song and dance scena and feast of lanterns, in which Elvin Hedges and Mona Magnet sing delightfully, and Jesse Jacobson, as a coolie, take part, is a fine climax to Part I. The Cabaret, with Jesse Jacobson (Spirit of Revelry), Dick Tubb as the waiter (with recitations), and Mona Magnet, delightfully droll and dainty, with "Mary Green." Hedges Bros. and Jacobson do great work in this scene with their popular songs entertainment.

"The Costers" is another good song scena. Dick Tubb is a capital comedian, and keeps the audience in a continual roar of laughter. Mona Magnet is full of animation, and puts plenty of pep into her part. Her ditties, including "Oh, Alice," and the duet "Hong Kong" are excellently rendered. Elva Hedges has a good voice and acts with feeling and expression. Jesse Jacobson enters thoroughly into the comedy of his various rôles, and Freddy Malcolm, Maggie Arthur, and Forest Tell all do good service, and the Eight Ginger Girls work hard and successfully.

"FLICKERS AND FLASHES."
At the Royal, Stratford.

A fine spectacular revue is presented here by Mr. Francis Weymouth, and produced by Mr. Charles Preston. The staging and dressing are good, an excellent libretto has been provided by Messrs. C. Williams and Charles Preston, and the music by Mr. Ernie Austin is tuneful and well arranged. The company is a most capable one and they had a very favourable reception. Mr. Eddie Walker is a comedian of distinction, and a capital foil to the lighter efforts of Mr. T. B. Seymour, the two working together admirably. Seymour, with Miss Marjorie Brookes, has a good opening chorus, "I Was a Fool," and Mr. S. E. Josolyne and Miss Brookes, whose voices blend admirably, followed with "Town and Country." Eddie Walker and Miss Carrie Harding, a charming soubrette, had a capital number in "Happy Days," and the first scene ended with a fine show by the Six Flickers. There was an attractive acrobatic act by the Grahams, and the "Beauty Parlour" found Miss Brookes with a capital number in "June's the Time for Roses," with a dance by the Flickers. The final of the first half gives another opportunity to Mr. Seymour for scoring with "Holding Hands." Miss Queenie Soorna achieves a distinct success with her classical dancing. Her toe work is excellent, and her interpretation of Darewski's "Arabian Maid" was of a high order.

From Australia comes the news that Windsor, Edgar and Kellaway have made themselves very popular, and it is probable that their engagement may be extended. Alec Kellaway is a brother of Jack Kellaway, of Carne and Kellaway, whilst another brother, Leon, is appearing in "Hassan" at His Majesty's Theatre.

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"The Ten Commandments."

In the first part a magnificent picturisation of the great Biblical story, and in the second a masterly portrayal of modern life, both illuminated with a sound moral, "The Ten Commandments," produced by Cecil B. de Mille, and presented at the London Pavilion this week by Adolph Zukor and Jesse L. Lasky, is a dramatic spectacular film which must rank among the greatest of its kind. The first part shows the exodus of the enslaved tribes of Israel, pursued by the Egyptians to the Red Sea, the miraculous parting of the waters, allowing the free passage of the Israelites, and subsequently engulfing the Egyptians, the revelation to Moses of the Ten Commandments, and the idolatrous worship, by his erring people, of the Golden Calf. In the second we have the more or less "conventional" modern story of the good son who remains a simple carpenter to the end of his days, but finds happiness, and of his immoral brother, who becomes rich and famous, but encompasses his own ruin and destruction by his wilful disregard of every law.

The Egyptian scenes, for solidity, dignity and grandeur, baffle description; colouring is successfully introduced, and the representation of the miracles, the rising of a wall of fire between the Egyptians and their intended victims, the parting and the closing of the Red Sea, and the revelation to Moses of the Commandments, are impressive and beautiful in the extreme. The music is especially notable, and great praise is due to Mr. Hugo Riesenfeld, who arranged the score, and to the conductors, Messrs. Frederick Arundel and A. Orgelist. Outstanding characters, interpreted with restraint and power, were those of Mr. Theodore Roberts (Moses), Mr. Rod la Rocque (the evildoer), Mr. Richard Dix (the good son), Mr. Robert Edeson (an unscrupulous building inspector), Miss Nita Naldi (Sally Lung), Miss Leatrice Joy (Mary Leigh), Miss Edythe Chapman (the mother), and Miss Agnes Ayres (an outcast).

"OLD BILL THROUGH THE AGES."
Syd Walker in Fine Film.

Shown at the Marble Arch Cinema, this Ideal film is assured of immense popularity. Captain Bairnsfather's hero, so full of those human attributes so dear to the ordinary Englishman, is here shown in different epochs of British history, ranging from the time of the Conqueror, whom he impersonates; then, as a feudal Baron, who, after trying persuasion by means of hypnotism to induce King John to sign the Magna Charter, has better luck when he uses a mallet as argument; as a courtier at Queen Bess's Court, who obtains the favour of his Royal mistress by means of a bribe of nicotine; as an opportunist—first Cavalier, then Cromwellian—in the Civil War; and finally as a boot-legger in the United States. The whole is a diverting entertainment — full of laughs, but with an underlying current of human kindness—that cannot fail to make its appeal to any audience. Mr. Thomas Bentley, the producer, Capt. Bairnsfather, the author, and Mr. Syd Walker, as Old Bill, are to be heartily congratulated on the complete success of this enjoyable show.

Miss Mary Mayfren has left the halls for awhile and is now playing the principal part in "Bluebeard's Eighth Wife," which was the attraction recently at the Brixton Theatre.

A novel roadmaking scene has been added to the comedy revue "On the Dole," which gives Mr. Albert Burdon still more scope to show his versatility as a comedian.

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"BACK FROM BEYOND."

"Back From Beyond," Mr. W. V. Garrod's drama, recently presented at the Theatre Royal, Leicester, is an interesting and well-written play.

Frank Dempster, an adventurer and swell crook, having lost his wife and child, visits the home of Jack Collingwood, in company with Lady Florence Redfern, in order to steal Collingwood's child, to replace his own, and inherit a fortune. Dempster is recognised by Collingwood's wife as Frank Holt, but a story of a past intrigue prevents her giving Holt away. Collingwood demands to know why his wife is familiar with Dempster, and after a scene between husband and wife, Collingwood leaves. The child is stolen, and Collingwood returns home drunk. Entering, he sees Dempster kissing Lady Florence, whom he believes to be his wife. Collingwood sets fire to the child's bedroom, and after an attempt to save the youngster believes himself to be guilty of manslaughter. Dempster advises Collingwood to go abroad, and writing a farewell letter to his wife, he entrusts it to Dempster, but it eventually gets into the hands of Lady Redfern. In scene 3 Lady Redfern is arrested, and Dempster is saved by Mrs. Collingwood.

Ten years later we see Collingwood, Reilley Haggarty, and Arthur Blanchard on a desert island. Blanchard is bitten by a poisonous reptile, but Collingwood saves his life. Blanchard discloses to Collingwood that his child lives, and he is not a murderer. A ship appears off the island, and the three castaways are taken off, and finally Dempster is denounced and arrested, and Jack and his wife and child reunited.

The play was well acted in every part. As Mabel Collingwood, Miss Violet Carlyle did excellently, Miss Valerie Russell, as Lady Florence Redfern, gave a capital rendering. Miss Monica Holmes, as Tom Little and Lucy Collingwood, Miss Cissie Cleveland as Violet Price, Mr. Stanley W. Healey as Jack Collingwood, leading man, Mr. Edward Vivian as Frank Dempster, Mr. Alec Wilson Wynne as Arthur Blanchard, and Mr. George Walkley as Reilley Haggarty, all contributed to the success. Ted Mooney as Albert Edward creates much merriment, and Mr. Leonard Wallace is good as Rev. Joseph Hurst.

"ON STRIKE."

Mr. James Lester's revue, "On Strike," presented at the Queen's Theatre, Leeds, contains many novel situations, some beautiful scenic effects, capital numbers, and, more important still, some excellent comedy. Messrs. Harry Loman, Will Lowe and Dan Dody as Percy, Paul and Peter, and Mr. Leonard Aardle as a drill sergeant are responsible for much of the mirth-making in such scenes as Hogan's Alley, the Y.M.C.A., the Football Field, and the barrack scena.

Miss Fay Boston, bright and breezy, gives a vivacious performance as the Corporal, and the number "Oh! The Major!" makes a decided hit, and Miss Rose Thora also does very excellent work. "Thinking of You" is effectively sung by Miss Kitty Seymour and Mr. Lester Stanley. The book is by Mr. William Hargreaves, and the dance ensembles and production by Mr. James Lester.

Last week, at the Alhambra, Rich and Galvin, in their novel dancing items and vocal efforts, gained hearty approval.

"THE SCARLET PIMPERNEL"
At Wimbledon Theatre.

Despite the tram and bus strike, which, naturally, caused a diminution of the audience, Mr. Fred Terry met with a hearty reception when again he presented that delightful play, "The Scarlet Pimpernel." Mr. Terry was in fine form as Sir Percy, giving his usual brilliant rendering of the part. Miss Violet Farebrother was most charming as Lady Blakeney, and her emotional acting in the third act won for her well-merited applause. The lengthy cast was, as always in Fred Terry's companies, of the best, Mr. Frank Cariello being excellent as the crafty Chauvelin. Mr. Frank Royde as Sir Andrew Foulkes and Mr. Edmund Grogan as Lord Anthony played their parts capitally, and Miss Irene Arnold was an engaging Suzanne. There were numerous and enthusastic "calls," and at the end Mr. Fred Terry gave a charming little speech of thanks.

"STORY OF THE ROSARY"
At Brixton Theatre.

This popular play by Walter Howard is paying a visit to Brixton this week. Miss Annie Saker was a charming Venetia and acted well throughout. S. H. Humber and Alfred Goddard as Paul and Philip respectively both did well, and Rees Hatheron and Naomi Niel contribute considerably to the success.

"EXHIBITION" SONGS AND DANCES.

These half-dozen ballads among Messrs. Ascherberg, Hopwood and Crew's Exhibition numbers might have been, and probably were written on purpose to bring back to the memory of home-coming "colonials" the days of long ago. "It Seems But Yesterday" is the first line of the refrain (and the title) of a looking-backward song by Eric Little and H. M. Tennent. P. J. O'Reilly and Brenda Gayne's fresh air ditty, "One Fine Summer Morning," suggests old English folk-song in both words and music. It tells of a true love who really did come back to the girl he left behind him. "Some Day in Somebody's Eyes" is by Percy Edgar and Charles Ancliffe, and has a graceful melody; "Good Luck Lane," by Berté Adams and Lee Vine, is an optimistic appeal addressed to a lover who is expected to fulfil certain expectations; "By the Old Gate," by Allan May and Dorothy Forster, is another recall of love's old sweet song out of the past; and once more, in Alma Troon and John Morrow's ballad, "The Sweetest Call," is to home, sweet home. In all these, sentiment and singableness go hand in hand.

The vocal and non-vocal fox-trots seem an inspiring selection. A "hit from the Casino de Paris" leads the list. It is by Ch. Borel-Clerc, tells the tale of Simple Susie, and is entitled "C'est jeune et ça n'sait pas" ("Too Young to Know"). "When You and I Were Dancing" has amorous words by Graham John and dainty music by H. M. Tennent. There are no words to Arthur Donaldson's "You 'Op It," but a good deal of humour in the music, and on the cover is a coloured cartoon by Lawson Wood that speaks mirthful volumes. Erno Geiger adapts the famous melody, "O Marianka" in "Give Me the Night-Time" to make an exhilarating number. "Mes parents sont venue me chercher," by Fred Pearly, relates the frustrated adventures of a youth whose parents always "fetched him home." "Ose-Anna" is written by the composer of "J'en ai marre," Maurice Yvain; "Touarec," by Raoul Moretti, has a powerful "Eastern" atmosphere. The last, and a bright one, is Eric Little and Leo Dance's "My Time Is Your Time." "Red Moon," by John Traver, De Martini, and Max Kortlander, which comes from America with the reputation of having made a "hit," and "Twilight Time," with words by C. Hubi-Newcombe and music by the composer of "Nights of Gladness," Charles Ancliffe, are attractive vocal valses.

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PLAYS.

AFRIKANDER, THE.—March 31, Hippo., Richmond.
AT MRS. BEAM'S.—March 24, New, Cambridge.
ATHOLL DOUGLAS REP. PLAYERS.—March 24, Queen's, Dundee.
BAT, THE.—March 24, Royal, Blackburn; 31, Royal, Bolton.
BATTLING BUTLER.—March 24, Shepherd's Bush; 31, Lewisham.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE).—March 24, Grand, Leeds; 31, Grand, Hull.
BEAUTY PRIZE, THE.—March 24, O.H., Chester; 31, T.R., Halifax.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—March 31, Hippo., Gloucester.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—March 24, King's, Glasgow; 31, T.R., Newcastle.
BELLE OF NEW YORK.—March 24, Borough T., Stratford; 31, Hippo., Nottingham.
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CAMPBELL, MRS. PATRICK.—March 24, Belfast.
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CATHERINE.—March 24, T.R., Bournemouth; 31, Grand, Southampton.
CHARLEY'S AUNT.—March 24, Court, Warrington; 31, Royal, St. Helens.
COMPTON COMEDY CO.—March 24, O.H., Dunfermline; 31, Grand, Falkirk.
COUSIN FROM NOWHERE.—March 24, O.H., Cork; 31, Grand, Swansea.
DANCERS, THE.—March 24, Royal, York.
DEANE (HAMILTON) CO.—March 24, H.M., Walsall; 31, Hippo., Altrincham.
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GREEN GODDESS, THE.—March 24, Empire, Preston; 31, King's, Edinburgh.
HARRISON FREWIN OPERA CO.—March 24, Pav., Weymouth.
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HONOURABLE MR. TAWNISH, THE.—March 24, T.R., Portsmouth; 31, Newport.
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KING OF CRIME.—March 24, Osborne, Manchester.
KNAVE OF DIAMONDS.—March 24, Grand, Oldham.
LADY OF THE ROSE, THE.—March 24, T.R., Huddersfield; 31, Empire, Preston.
LADY OF THE ROSE, THE.—March 24, T.R., Exeter; 31, T.R., Chatham.
LAST WARNING, THE.—March 24, Empire, Croydon.
LIE, THE.—March 24, P.G., Folkestone; 31, Devonshire Park, Eastbourne.
LIKES OF HER, THE.—March 24, West Pier, Brighton; 31, Gaiety, Hastings.
LILAC TIME.—March 24, Lyceum, Edinburgh; 31, Court, Liverpool.
LILIES OF THE FIELD, THE (DEE CEE).—March 24, Golders Green; 31, Palace, Westcliff.
LITTLE BIT OF FLUFF.—March 24, O.H., Coventry; 31, O.H., Blackpool.
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PETER PAN.—March 24, Grand, Derby; 31, O.H., Leicester.
PHI-PHI.—March 24, Hippo., Brighton; 31, New, Cambridge.
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STREET SINGER.—March 24, Palace, Manchester.
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TONS OF MONEY (BLUE).—March 24, Alex., Stoke Newington; 31, King's, Southsea.
WAY DOWN EAST.—March 24, Grand, Blackpool; 31, Grand, Oldham.
WHAT A LAD.—March 24, Metropole, Glasgow.
WHAT EVERY WOMAN KNOWS.—March 24, Playhouse, Cardiff; 31, Prince's, Bristol.
WHIRLED INTO HAPPINESS.—March 24, T.R., Peterborough; 31, T.R., Norwich.
WIDOW'S HUSBAND.—March 24, Limerick; 31, O.H., Cork.

REVUES.

ALL IN FAVOUR.—March 24, Empire, Glasgow.
BARNSTORMERS.—March 24, Palace, Reading.
BEAUTY QUEEN.—March 24, Royal, Whitehaven; 31, Grand, Lancaster.
BETTER AND BETTER.—March 24, Empire, Gateshead.
BILL OUT O' WORK.—March 24, Royal, Aston; 31, Hippo., Nuneaton.
BILLY.—March 24, Hippo., Preston.
BRAIN WAVES.—March 24., Col., Oldham; 31, Empire, Belfast.
BRILLIANTS.—March 24, Empire, Smethwick; 31, T.R., Aston.
BUBBLE AND SQUEAK.—March 24, Hippo., Wolverhampton.
BUZZ ALONG.—March 24, County, Shrewsbury.
CAPITAL LEVY.—March 24, Hulme, Manchester.
CHARLIE GOES EAST.—March 24, O.H., Jersey.
CRYSTALS.—March 24, Empire, Birmingham; 31, Huddersfield.
DANCING MAD.—March 24, Empire, Birmingham.
DANCING TIME.—March 24, The Metropolitan.
DASHES.—March 24, Pal., Newcastle; 31, Palace, Bedlington.
DOWN SOUTH.—March 24, T.R., Darwen.
EPISODES.—March 24, Empire, York.
EVERYBODY STEP.—March 24, Hippo., Leeds.
FAGS.—March 24, Hippo., Richmond.
FAST AND FURIOUS.—March 31, Hippo., Derby.
FLICKERS AND FLASHES.—March 24, R., Stratford.
FOOTBALL MATCH.—March 24, Palace, Burnley; 31, Palace, Blackpool.
FORBIDDEN FRUIT.—March 24, Palace, Blackburn; 31, Palace, Bradford.
FRENCH LEAVE.—March 24, King's, Southsea.
FUN SHOP.—March 24, South London Palace.
GOOD LUCK.—March 24, Olympia, Liverpool.
GOODS, THE.—March 24, Hippo., Aldershot; 31, Hippo., Dover.
GOSSIPS AND GRUMBLES.—March 24, Royal, Edinburgh.
GUESS THE TITLE.—March 24, Hippo., Hamilton; 31, Empire, Gateshead.
HEADS OR TAILS?—March 24, Grand, Hanley.
HIGH HEELS AND SILK STOCKINGS.—March 24, Hippo., Queen's Park; 31, Metropole, Manchester.
HIS LUCKY WIFE.—March 24, Palace, Warrington.
HONEYMOON GIRL.—March 24, Hippo., Southamotpn; 31, Hippo., Portsmouth.
HOTCH POTCH.—March 24, Empire, Brixton.
HOT-POT.—March 24, Alhambra, Barnsley.
HOUSE FULL.—March 24, Palace, Salford.
IDEAS.—March 24, Edinburgh.
JIG SAW.—March 24, Edmonton.
JOY WHEEL, THE.—March 24, Hippo., Chesterfield.
KICK OFF.—March 24, Hippo., Aston.
LAUGHS AND LADIES.—March 24, Hippo., Accrington.
LAUGHTER UNLIMITED.—March 24, Hippo., Boscombe.
LIZZIE.—March 31, Hippo., Bury.
LOVE AND LAUGHTER.—March 24, New, Northampton.
MAKING MOVIES.—March 24, Shoreditch Olympia.
MARGUERITE.—March 24, Palace, Attercliffe; 31, Walham Green.
MENU, THE.—March 24, New, Crewe.
MIRRORS.—March 24, Aberdeen; 31, Oldham.
MOVIE STAR.—March 24, King's, Longsight.
MR. TOWER OF LONDON.—March 24, Hippo., Manchester; 31, Stoll's, Leicester.
MUDDLES.—March 24, Palace, Ramsgate.
NINE O'CLOCK REVUE, THE.—March 24, P.O.W., Grimsby; 31, Hippo, Darlington.
ODDS AND ENDS.—March 24, Hippo., Yarmouth.
OH! NORMAN.—March 24, R., Worthing.
ONLY A JOKE.—March 24, Boro' Walleend; 31, Royal, North Shields.
ON THE DOLE.—March 24, Palace, Blackpool; 31, Hippo., Hulme.
PARISH RELIEF.—March 24, Met., Manchester.
PUNCH.—March 24, Empire, W. Hartlepool.
RADIOS.—March 24, Leicester; 31, Birmingham.
RAINBOW, THE.—March 24, Hippo., Ilford.
REAL THING.—March 24, R., Worcester.
REFLECTIONS.—March 24, R., Wolverhampton.
ROUND THE TOWN.—March 24, Hippo., Eastbourne.
ROUND UP, THE.—March 24, Empire, Cardiff.
SCOTCH AND POLLY.—March 24, Palace, Hull.
SEEING LIFE.—March 24, Empire, New Cross.
SHUFFLE ALONG.—March 24, Hippo., Southend.
SIDE SHOW.—March 24, Chelsea Palace.
SNATCHES.—March 24, Tivoli, New Brighton.
SOME HUSTLE.—March 24, Queen's, Castleford.
SPANGLES.—March 24, Tottenham.
SPARRE PARTS.—March, 24, Empire, Penge.
STELLA.—March 24, Gaiety, Houghton.
STOP YOUR NONSENSE.—March 24, West Stanley.
SURPASSING SHOW.—March 24, Palace, Halifax.
TAKE A REST.—March 24, Palace, Southampton.
TALK OF THE TOWN.—March 24, Empire, Kingston.
TIMES, THE.—March 24, Tivoli, Barrow.
TONS OF FUN.—March 24, Queen's, Poplar.
TOODLE-OODLE.—March 24, Hippo., Dover.
TOP SPEED.—March 24, Hippo., Ipswich.
UNEMPLOYED.—March 24, Hippo., Ashton-under-Lyne.
VANITIES.—March 24, Hippo., Poplar; 31, Palace, Camberwell.
WEEK IN A NIGHT.—March 24, Hippo., Stockton; 31, Tivoli, Aberdeen.
WET AND DRY.—March 24, R., Scarborough.
WHIRL OF PARIS.—March 24, R., Lincoln.
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STELLA BROWNE

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Address all communications to the Managing Director.

CALLS FOR MARCH 31, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Lydia Lopokova & Co., Edna Thomas, Leon M. Lion's "Promotion," Barker & Wynne, Penrose & Whitlock, John Luxton, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Norman Carroll, Fyne & Hurley, Joe Boganny & Co., Stella Browne, Dan Leno, Junr., Zolini, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday.)

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Little Tich, Dorothy Ward, G. H. Elliot, Dollie & Billie, Scott Sanders, "Look Out," Winifred Davis, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS, Songs, &c., submitted for consideration.

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Monday, March 31, 1924.

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Famous Players-Lasky Corporation present "The Ten Commandments."

NEW OXFORD THEATRE.
"The Romance of a Queen" Picture.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
The "Osborne" Productions to present "April Showers."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Alfred Zeitlin & Paul Murray to present "The Dancing Barber."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Walter Bentley to present "The Barnstormers."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Watford Operatic Society to present "The Pirates of Penzance."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Lionel Bute Ltd. to present "Bluebeard's Eighth Wife."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Emlyn Productions Ltd. to present "Shuffle Along."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Alfred Ray to present "The Fun Shop."

THE METROPOLITAN.
Rehearsal at 12.15 p.m. for—
Herbert Ray to present "The Side Show."

The above are communicated for information without prejudice.

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P.A., Speenham-road, Stockwell, London.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £58; number of old artists residing there, 46 (ladies 12, men 34); amount of weekly pensions, £60 1s. 3d.; number of pensioners, 96; amount of grants, loans, fares, &c., £26 10s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

LOLA KRASAVINA.

This famous operatic singer leads in the new production, "Moonlight Folie," at the Queen's Hall, and the culminating point in her all-round excellent performance is her singing of that delightful number, "Cabaret Rose." A glorious effort, truly.

FOOTLIGHT FLASHES.

"HORSEY" UP!

The big call to-day is for "Horsey, Keep Your Tail Up!" (Keep the Sun Out of My Eyes). The Savoy Orpheans set "Horsey" going over the radio, and it has never looked behind since. It is *the* novelty song of the hour. Marie Kendal had Holborn Empire audiences singing it with her last week, and bands everywhere are putting it over to appreciative audiences. The trade seem to be deluged with orders, judging by their frantic wires for "immediate despatch" of copies of "Horsey."

GOING WELL.

Tom Barrasford made a big hit with "They Can't Charge Us For That" at the Alhambra last week.

HER FANCY.

"Give Over" is the song which Ella Retford favours most. Miss Retford will produce this number right away, and along with it another big Feldman "special," of which more anon.

"WEMBLING."

There is a glut of Wembley songs just now, but the one outstanding number is undoubtedly "Wembling at Wembley With You." Bands everywhere are playing this fine tune, and the gramophone companies are already being pressed for supply by an eager public. "Wembling" will be the favourite pastime this summer.

ALL-BRITISH.

Herman Darewski's "All-British Band" is making a conspicuous success of Feldman numbers up North. Glasgow and Edinburgh have shown particular appreciation of the playing of this fine all-round combination. Mr. Darewski informs us that the band is featuring a dozen Feldman numbers—all splendid, with "In a Tent" "a sensation."

"ZIP."

The above-named production is having consistent success, which is well merited. Certain vocal features are worthy of special mention. The Yarma Quartette feature "Idaho" in a delightful way, and reap hearty applause. Jack Skelbo sings "Along the Winding Way" (a worthy effort, and much appreciated), and Val Mareski leads the brilliant finale, "Leave Me With a Smile."

BIG HIT.

In "Fifty Fifty" (Webb and Page's new revue) Binnie Lura is making a big hit with "They Can't Charge Us For That." Miss Lura has splendid assistance from the "Fifty Fifty" Girls.

HARMONY.

The Artistic Trio are scoring heavily with "Harmony Baby."

LOOK OUT

FOR

MAYBE

(She'll Write Me—

She'll 'Phone Me)

B. FELDMAN & CO.

G. H. ELLIOTT.

The Chocolate-Coloured Coon has just taken up a new song, "Going South," for immediate production. He is delighted with the number, which, he agrees, might have been written specially for him. Mr. Elliott continues to feature "Idaho" with remarkable success.

FOOTLIGHT FLASHES.

STILL SCORING.

Fred Morris continues to feature "Fate," and his distinctive work always calls forth hearty applause. Mr. Morris is a favourite in Dick Ray's successful "Fun Shop" revue.

ERIC RANDOLPH.

This popular and capable vocalist has now in rehearsal a new number in which he has particular interest. Mr. Randolph's selected number is "You Left Me Out in the Rain," and his enthusiasm over the song is a sure index of triumphant success.

ESTA STELLA.

Described truly as "an enormous success" is Esta Stella's presentation of "Oh! Gee, Oh! Gosh." Miss Stella is starring in "Dancing Time" revue, to which she will shortly add more Feldman successes.

TWO SPECIALS.

Christine Roy, leading lady in the "Sun Bathers" production, has two special Feldman numbers which she features with distinction. The titles are "In Love With Love" and "Bebe."

"BOUQUETS."

Claude Warrington presents "Bouquets"—an appropriate title, by the way. The capable musical director, G. H. Record, advises us that the show is going extremely well with Feldman numbers shining as usual. Feldmanism is represented by "Say it While Dancing," "A Smile will Go a Long, Long Way," "All the Girls are Fond of a Sailor," "Roll Along, Missouri," and "We Don't Want any To-day."

TALBOT O'FARRELL.

In addition to his present successes, Talbot O'Farrell will feature two new numbers, "Hippity Hop" and "Wonderful Kingdom of Dreams," the latter an attractive ballad, written and composed by George Arthurs and J. A. Tunbridge.

IN "AERIAL FLASHES."

Alan Martin is making a big feature of "Wembling at Wembley with You" in the above-named revue.

FIXED.

Ernie O'Dale has definitely fixed on "Ten Thousand Years from Now," "Who's Sorry Now?" and "When Will the Sun Shine for Me?" for immediate production.

WELL PLEASED.

Clive Amber is well pleased with his Feldman programme. Just now he is having big success with "La La La," "Ain't Love Grand?" and "I Don't Want Love."

Invest in Feldmanism and Draw Public Interest.

London: Printed for the Proprietors of "The Era," Limited, 35, Wellington Street, Strand, W.C., by Hazell, Watson & Viney, Ld., 3-9, Dane-street, High Holborn. Wednesday, March 26, 1924.